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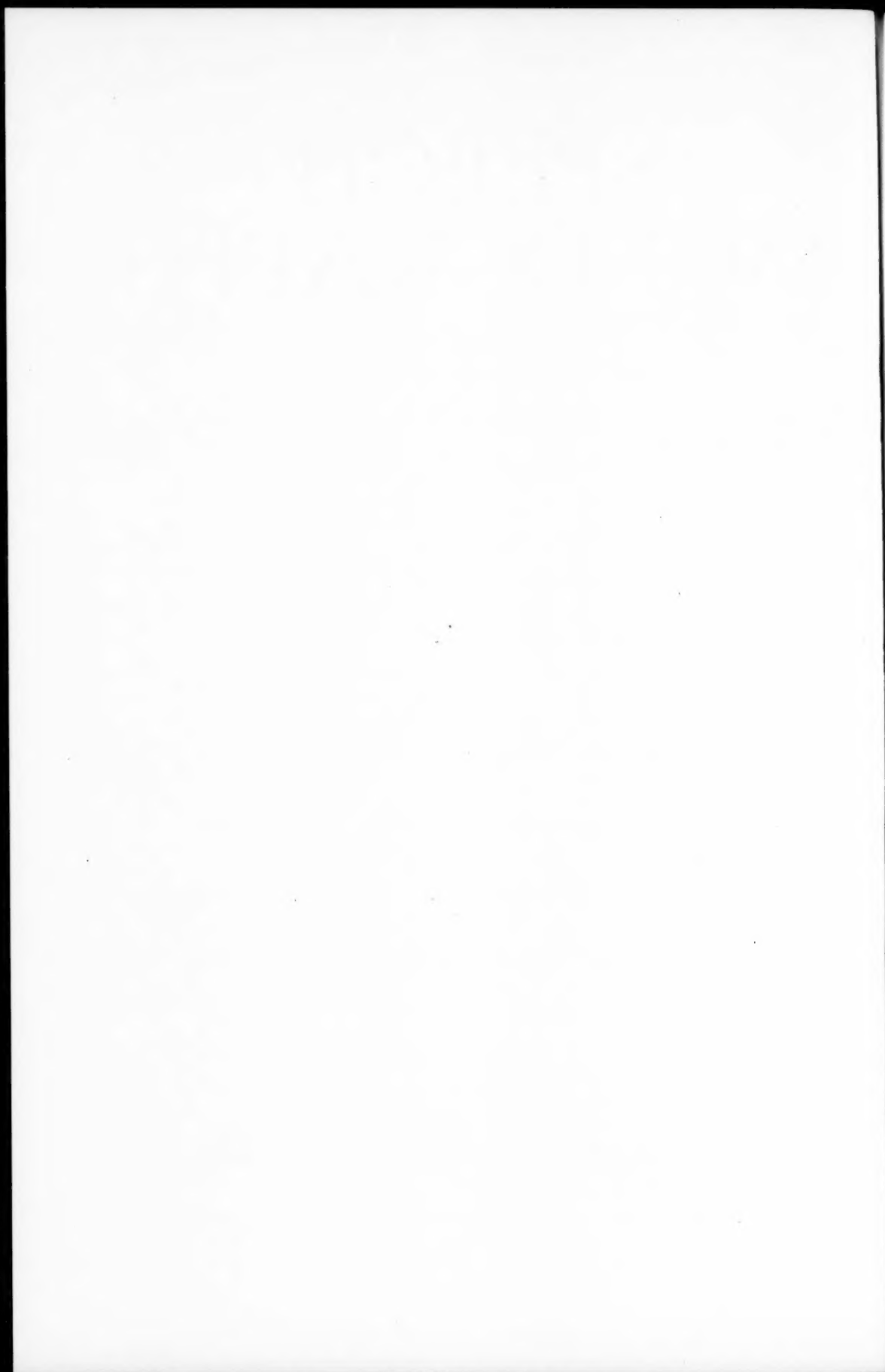
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# SPEECH MONOGRAPHS

VOLUME XVII—No. 3

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## EDOUARD BOURDET'S CAREER IN NEW YORK

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WHEN a foreign play is performed in New York, its success or failure frequently gives rise to a discussion of the varying reactions of American and European audiences. However, comparisons between French and American tastes in the theatre have been called into play less often of late, for a sharp decline in the number of French plays produced in New York was already noticeable for some time before 1939,<sup>1</sup> and there has been no appreciable increase in more recent years. Nevertheless the question of differences in taste still remains, and it can be strikingly illustrated by the case of Edouard Bourdet, one of the most popular and successful of modern French dramatists. Almost all of Bourdet's thirteen plays were enthusiastically received by the Parisian critics and public alike. Six of these plays, which might be said to constitute a representative number, have been produced in New York, but of these six only two have had even the semblance of a success.

In examining the critical reception of Bourdet's works, we must recognize the fact that, with certain outstanding exceptions, American dramatic critics, during the period over which Bourdet's works were produced, showed no great distinction either as to style or knowl-

edge of the history of the theatre. Nevertheless their opinions did presumably represent the taste of the American public during this period. Bourdet's theatrical career covered more than thirty years, but those of his plays to be produced in New York were presented over a period of only thirteen years, so that some of the same critics, notably Percy Hammond, reviewed all of his works which were seen in this country. Would the dramatist's success have been greater had his plays been performed either earlier or later? Such speculation seems futile when we consider that most of Bourdet's works were actually launched in New York very shortly after their first appearance in Paris, when interest in them should have been at its peak. And, since they are largely concerned with subjects of immediate contemporary import, a later production in New York would scarcely have benefited them.

In tracing Bourdet's American career, we are not, of course, concerned with establishing a biography of the dramatist, but at the same time the chronology of his theatre is necessarily of importance. Edouard Bourdet was born in 1887, and he scored his first theatrical success in 1910 with *Le Rubicon*. It is said, however, that before the production of this comedy, Bourdet had written for his own amusement, and destroyed, a number of other plays,<sup>2</sup> and cer-

<sup>1</sup> Mason, Hamilton, *French Theatre in New York. A List of Plays. 1899-1939* (New York, 1940), p. 34.

<sup>2</sup> *L'Illustration théâtrale* (2 avril 1910), N° 144, second cover page.

tainly *Le Rubicon* shows a subtlety and maturity surprising in so young an author. Opening at the Théâtre Michel on January 17, 1910, it was received with rapture by the critics, and was one of the great successes of the season.<sup>3</sup> It was followed on March 14, 1912, by *La Cage ouverte*, also performed at the Théâtre Michel, and the only play of Bourdet which, although admired by some critics, may be considered a failure.<sup>4</sup> Following this failure, Bourdet's career was interrupted by the first World War, and his name did not reappear in the theatrical news until 1922, when his third play, *L'Heure du Berger*, was performed in Paris. With this work, Bourdet re-established himself as a dramatist of consequence, and he was launched on a career which continued without further interruption until his death at the early age of 57.

It was not until after the first World War, and almost at the exact moment of the Parisian *première* of *L'Heure du Berger*, that Bourdet was first introduced to New York with an adaptation of *Le Rubicon*. The theatrical gossip columns suggest that this production had been contemplated for some time, but that there had been considerable hesitation because of the daring situation implicit in the plot.<sup>5</sup> However this may be, *The*

*Rubicon* was presented to a New York audience at the Hudson Theatre on February 21, 1922.<sup>6</sup> The producer was Henry Baron, who had also made the adaptation, and the cast included Violet Heming, Warburton Gamble, Kenneth Hill, and Edna May Oliver in the parts created in Paris by Madeleine Lély, Henry Burguet, Rozemberg, and Juliette Darcourt. No printed edition of *The Rubicon* is now available, but it is not difficult to determine, from the detailed synopses given by all the critics, that the English adaptation adhered very closely to the French original. The names of the characters remained unchanged, except that François Mareuil became François Maurel in the American version, presumably because pronunciation of the former name might prove too difficult for English-speaking tongues.

Among the reviewers, Alexander Woollcott, who, as readers of his later writings will be aware, was by no means averse to a risqué anecdote, expressed himself cautiously in *The New York Times* of February 22, contenting himself with an indirect approach, but at the same time indicating disapproval:

When 'The Taming of the Shrew' is played in Paris there is a saucy three-minute ballet staged by the servants of Petruchio as, one by one, they take their turn at the keyhole of the sleeping chamber to which their roaring master has led his wrathful bride. . . . Kindred antics, conducted, it is true, in more sedate and mannerly fashion, occupy every moment in 'The Rubicon,' and the audience has the feeling of being asked to participate. The first audience in this town to receive the invitation responded variously—some with guffaws, some with sniggers,

<sup>3</sup> Apparently *Le Rubicon* continued to appeal to the Parisian public for some time, for it was revived in April 1916 at the Théâtre du Gymnase, and in September 1926 at the Théâtre de l'Avenue.

<sup>4</sup> *La Cage ouverte* has in fact never been published, but it is expected to appear in the first volume of the author's *Théâtre complet*, currently being published by Stock, and of which only Volumes IV (1948) and III (1949) have appeared to date.

<sup>5</sup> The plot of *Le Rubicon* may be briefly outlined as follows: Germaine Glandelle, through timidity and caprice, has remained a "wife in name only." She is anxious to embark upon an affair with François Mareuil, who, however, refuses as long as her present status continues. Fortified by champagne, Germaine encourages her husband's advances, and ends by falling in love with him and forgetting François.

<sup>6</sup> It had already been given eight performances in French in January 1917 by a group called the Théâtre Français, led by Lucien Bonheur. It is interesting to note that the play had caused no stir at this time, although French plays performed in the original were subjected to no censorship or alteration. On the other hand, they were neither widely advertised nor extensively reviewed by critics. (Mason, *op. cit.*, pp. 25-26, 31, 267-268.)

some with yawns, and some with congealing expressions of extreme distaste.

In *The New York Tribune* of February 22, Percy Hammond deplored the production mainly on the grounds that it might lead to censorship in the theatre:

The play . . . was an enterprising little carnalia named 'The Rubicon,' an aromatic idyll from Paris that discussed in terms almost nameless some of the less familiar of the whimsies and caprices of the fleshly life. . . . To impart the details of the comedy with the delicacy essential to such things in a home paper requires a subtler skill in synonyms than this correspondent possesses.

And having given a sufficiently reticent summary of the plot, the critic concluded: "As a clinic it has its surprising moments, but as an entertainment it is a bit too startling for comfort. Certainly it is not a propitious enterprise at a time when censorship is imminent."

Most shocked of all the reviewers was J. Ranken Towse of *The New York Evening Post*, whose article of February 23 was headed: "'The Rubicon' Crossed at Hudson Theatre—All Limits of Vulgar Stupidity Exceeded in Contemptible French Farce." Towse then proceeded to denounce the play in no uncertain terms:

If there is anything particularly bold in the childish sport of making dirt pies; of brilliancy in the reiteration of the stalest and most discredited humors; of novelty in a mangy theme patched and repatched by a succession of dramatists from the Elizabethan period down to yesterday, or of tact in the proceedings of a bull in a china shop, this concoction may be allowed to partake of all these qualities. If any or all of these reported virtues were actually apparent in the original fabric the elimination of them in the present manifestation, by the adapter and the performers, was complete and ghastly.

James Whittaker, who reported on the New York theatre for *The Chicago Sunday Tribune*, wrote on February 26:

The audience, safe and anonymous in the darkened theater, did not suffer, but, in our tender

mercies, we pitied the poor actors, pilloried in the public glare of the stage. . . . Mr. Le Baron [sic] has a legitimate complaint. It was clearly in his contract with his actors that they were not to flinch, let the ripe eggs fall where they may. The actors underplayed him false. They double crossed 'The Rubicon.'

In spite of the virtuous indignation of the reviewers, *The Rubicon* had 132 performances, and may therefore be considered a definite success. In this case, the public obviously disregarded the opinions of the critics, and one is even tempted to suspect that the very violence of the denunciations aroused the curiosity of newspaper readers, and encouraged them to see the play.

A similar reaction on the part of critics and public alike was to be observed when *The Rubicon* opened at the Olympic Theatre in Chicago on August 27, 1922.<sup>7</sup> O. L. Hall, writing in *The Chicago Daily Journal* of August 29, disliked the play, but nevertheless adopted a tolerant attitude:

It is possible to employ euphemism in translation, but it is not always sought and not often achieved. Henry Baron, the translator and producer of Bourdet's play, does not prove that he possesses either the lightness of touch or the gift of understatement necessary to make acceptable to the matter-of-fact American mind a jest so impishly gay as that with which this little play is concerned. . . . Tossed off with insouciance and a gay bravado, with the Gallic spirit preserved, 'The Rubicon' would be more saucy than savage, more piquant than shocking. The acting at the Olympic is distinctively Anglo-American, without a trace of Parisian flavor.

Sheppard Butler, in *The Chicago Daily Tribune* of August 31, was much less indulgent. In an article headed "Smut," the critic wrote:

In developing this airy conceit the authors have achieved approximately the mood of a pair of shopgirls with an afternoon off enjoying a

<sup>7</sup> The cast had been almost completely changed, only Warburton Gamble of the original group remaining. Estelle Winwood replaced Violet Heming, with Paul Gordon and Augusta Haviland succeeding Kenneth Hill and Edna May Oliver.

clandestine discussion of the volume entitled 'What Every Girl of Eighteen Should Know.' There are titters and meaning glances; a great deal of talk, necessary as padding to make a full length performance; and a generally laborious business of being naughty.

Despite these unfavorable comments, *The Rubicon* achieved a satisfactory run in Chicago. Moving to the Shubert-Central Theatre on September 24, it continued until October 14, with a total of more than 60 performances, thus repeating on a smaller scale the history of its career in New York.

The question now arises as to whether *The Rubicon* would appear so very shocking if it were performed today. Upon re-reading it in the original French,<sup>8</sup> one is impressed by the fact that, once the point of departure is accepted, the dialogue is witty rather than suggestive, and the play as a whole seems only mildly risqué. At the same time, of course, an awkward adaptation might well have made it much more offensive to a spectator than it appears when read in French. It is interesting to note that the American critics completely ignored another aspect of *The Rubicon*, as characteristic of the later Bourdet as his fondness for the startling point of departure. This aspect is the keen social satire involved in his picture of the idle rich in Paris engaged in putting on amateur productions of *revues* in their drawing-rooms. Possibly the critics were otherwise so horrified by the play that they failed to observe this satire, or it may be that they were not interested in *The Rubicon* as a comedy of French manners; but one who is familiar with

Bourdet's theatre as a whole cannot fail to be struck by this foreshadowing of one of the most important sides of his talent.

In view of *The Rubicon's* popularity with the public, it is not surprising that during the following year, another Bourdet play should have been imported. This was *L'Heure du Berger*, which had first been performed at the Théâtre Antoine in Paris on February 16th, 1922.<sup>9</sup> Although the French title of this work is almost untranslatable, it is nevertheless startling to find the play appearing in New York as *The Other Rose*. Again no printed edition of the adaptation is available, but from the critics' synopses we learn that the setting of the comedy was transferred from the Basque country to the state of Maine, and that the characters became Americans. Except for these changes, the adaptation appears to have followed the original in every important detail.<sup>10</sup>

This adaptation was made by George Middleton, and *The Other Rose* was produced by David Belasco and William Harris, Jr., at the Morosco Theatre on December 20, 1923. The cast was headed by Fay Bainter, then in the early stages of a distinguished career, as Rose Coe (Francine Bellavoine in the original);

<sup>9</sup> *L'Heure du Berger* concerns Tonio Lartigue, who, disillusioned in an affair with a married woman, Mme Bergeron, confides his troubles to Francine Bellavoine and eventually falls in love with her. After considerable hesitation, caused by the selfishness of her father who dreads being left alone, Francine accepts Tonio's proposal of marriage.

<sup>10</sup> The dénouement differed from that of the version first acted in Paris (*La Petite Illustration* [1er avril 1922] N° 91, p. 28), where the heroine, refusing to marry the hero, nevertheless offers to become her suitor's mistress. This ending, which would no doubt have shocked an American audience, and which indeed aroused the objections of several Parisian critics, was modified by Bourdet for the second edition of the play. As one might anticipate, the American adaptation followed this second version. (Paris: Stock, 1922, pp. 48-49. The play is also to appear in Volume I of the *Théâtre complet*.)

<sup>8</sup> *L'Illustration théâtrale* (2 avril 1910), N° 144; Paris: Fasquelle, 1910; to appear also in Volume I of the *Théâtre complet*. That *Le Rubicon* in no way shocked the French critics or public is confirmed by its publication in the literary supplement of *L'Illustration*, which, considering itself a family magazine, offered only plays deemed suitable for family reading, and sometimes even deleted a few lines from these plays.



Henry Hull as Tony Mason (Tonio Lartigue); Effie Shannon as Mrs. Mason (Mme Lartigue); and Carlotta Monterey as Rose Helen Trot (Hélène Bergeron).<sup>11</sup> The significance of the new title becomes apparent when we realize that the two rivals for the hero's affections are both named Rose in this adaptation. Another minor modification was the suggestion that the heroine's father and the hero's mother might marry in order to comfort each other in their old age, an idea which might well have amazed Edouard Bourdet.

Having denounced *The Rubicon* for immorality, the critics were rather inconsistently inclined to find fault with *The Other Rose* for its insipidity. Nearly all joined in insisting on the mildness of the play. For example, John Corbin wrote in *The New York Times* of December 21:

It is rather hard to say why a comedy so ably genial should be so mild. One reason may be that this domestic comedy is only semi-domestic. 'The French of Edouard Bourdet' is planked down on our own Maine coast, at Whale Harbor. . . . One would give a thousand 'effective situations,' ten thousand 'curtain climaxes' for the breath of life, the integrity of character, which distinguish Parisian playwriting. But this is scarcely to be found in 'The Other Rose' of Whale Harbor. For in a second sense it is semi-domestic. It has ceased to be French, but has not yet become American.

*The New York Tribune* of the same date carried the following remarks of Percy Hammond:

Its name is 'The Other Rose,' and it is a toothsome little honeypot by George Middleton. There are no crimes or miseries in it, and it stops happily. But in case you are fond of ferocity in your romance you may regard 'The Other Rose' as a bit tame. After further deep thinking about it I should say that it is slender and inconsequential, though fragrant—in other words, it is a pretty thing. Since pretty dramas are uncommon in these parts, 'The Other Rose'

perhaps will be numerously attended by the wholesome.

J. Ranken Towse in *The New York Evening Post* of December 21 devoted a considerable portion of his article to praise of George Middleton, who, thought the critic, might better have written a new play of his own. Even so, Towse considered that Middleton had localized the original with skill and had turned out "an exceedingly amusing if somewhat too diffusive light comedy."

Burns Mantle, reporting to *The Chicago Sunday Tribune*, confined most of his remarks on December 30 to a summary of Fay Bainter's career, but concluded with the following opinion of the play: "'The Other Rose' is mostly all Bainter. Simple enough, too. So simple, in fact, that it is over twenty minutes before it is finished. But it is pleasant and fluffy, and the young folks are probably going to adore it." And the news magazine *Time* in its issue of December 31,<sup>12</sup> dismissed *The Other Rose* with these words: "The play is just a trifle too harmless to be regarded as amusement."

Although the acting of the entire cast and the settings of David Belasco received high praise from all sides, *The Other Rose* achieved only 84 performances. It is impossible to say whether this relative lack of success can be attributed to the adaptation; but in any case we must admit that, in spite of a certain quiet charm and a rather touching romance, this is the least typical of Bourdet's works.<sup>13</sup>

Only a short time prior to the presentation of *The Other Rose* in New York, Bourdet's fourth play, *L'Homme en*

<sup>12</sup> II (1923), 18.

<sup>13</sup> *L'Heure du Berger* reappeared in New York in the original language when it was produced at the Hotel Barbizon-Plaza by a group called French Theatre of New York. It received eight performances during November, 1936. (Mason, *op. cit.*, p. 387.)

<sup>11</sup> The corresponding rôles had been played in Paris by Marthe Régnier, Lagrenée, Marie-Laure and Jeanne Sabrier.

*chaîné*, had been revealed to a Parisian audience at the Théâtre Fémina on November 7, 1923. Although very favorably received at the time, this work was never adapted for the American stage, a fact which seems all the more curious because this play bears a certain superficial resemblance to the violent dramas of Henry Bernstein, many of whose plays had had considerable success in New York.<sup>14</sup> However, *Le Rubicon*, *La Cage ouverte*, *L'Heure du Berger*, and *L'Homme enchaîné* actually form only the introductory stage to the author's career. It was not until 1926 that Bourdet achieved a notoriety which became literally almost worldwide.

The drama which attracted international attention was *La Prisonnière*,<sup>15</sup> performed for the first time in Paris at the Théâtre Fémina on March 6, 1926, with a cast including Mmes Sylvie (Irène de Montcel), Suzanne Dantès (Françoise Meillant), and Lyliane Garcin (Gisèle de Montcel), with Pierre Blanchard (Jacques Virieu) and Jean Worms (Aiguines). So striking was the success of this play that within a short time it had been performed in Vienna, Berlin, Budapest, and London,<sup>16</sup> and it was natural that there should have been a question of bringing it to New York. Nevertheless courage was required to produce *La Prisonnière*, for its theme of homosexuality was considered exceedingly dangerous, in spite of the good taste with which Bourdet had treated it.<sup>17</sup> It

was Gilbert Miller, producing director of Charles Frohman Inc., who eventually presented the play under the title of *The Captive*, in an adaptation by Arthur Hornblow, Jr.

Fortunately this adaptation has been published,<sup>18</sup> and one realizes upon reading it that not only does it follow the original closely but that at the same time the lines are rendered in excellent idiomatic English. Furthermore this result is attained without violating the spirit or good taste of Bourdet's drama. It should be stated at once that Bourdet's treatment of his theme is never in any respect offensive or meretricious, but the theme itself, at the time the play was performed, was enough to arouse violent objections.

*The Captive* was given for the first time in New York at the Empire Theatre on September 29, 1926, with Bourdet himself present to observe the performance of a distinguished cast. Helen Menken played Irène; Ann Andrews, Françoise; and Ann Trevor, Gisèle. Basil Rathbone was Jacques; Arthur Wontner was brought from England to play Aiguines; and Norman Trevor was seen in the small rôle of Montcel. Whatever the advance misgivings of the critics may have been, all were obliged to admire the production and the acting, and most of them, possibly in a valiant effort to be entirely fair and broad-minded, were unstinting in their praise of the play.

Writing in *The New York Times* of September 30, Brooks Atkinson endorsed the performance as follows:

Most of the theatrical news from Europe for several months has hung about this drama, known in Paris as 'La Prisonnière,' vastly popular, sensational in its theme, and the subject of pietistic rebukes and recriminations. But whatever emotions the Parisian performance may be conveying, Mr. Hornblow's adaptation,

<sup>14</sup> Mason, *op. cit.*, p. 13.

<sup>15</sup> Published in Paris: Librairie Théâtrale, 1926; in *Les Oeuvres Libres* (juin 1926) N° 60; to be included in Volume II of the *Théâtre complet*.

<sup>16</sup> Where it was given so-called "private" performances at the Art Theatre Club.

<sup>17</sup> The plot is as follows: Irène de Montcel marries Jacques Virieu in the hope of overcoming an abnormal passion for another woman. This experiment is a failure, and Irène, admitting defeat, rushes from her home as Jacques prepares to resume his interrupted affair with Françoise Meillant.

<sup>18</sup> Bourdet, Edouard, *The Captive*. Translated from the French by Arthur Hornblow, Jr. Introduction by J. Brooks Atkinson. (1926)

staged perfectly by Mr. Miller, emerged as a hard, brittle chronicle, horrible in its implications, terrible to contemplate at times, but sincere and cleanly finished.

Percy Hammond, in *The New York Herald Tribune* of September 30, stressed the dignified character of the production as a whole:

Appalling rumors had been brought from Paris by shy tourists that 'La Prisonnière' dealt with dreadful sex-specters, the nature of which is customarily discussed in nervous whispers. This it did, but no blanched faces were to be seen, and, so far as could be noticed, there were none who crawled under their chairs to hide embarrassment. That comfortable condition was due in good measure to the fact that the play, aside from the bold character of its theme, was a distracting narrative, acted as well as seems to be humanly possible.

In *The New York Evening Post* of the same date, John Anderson went so far as to compare *The Captive* to a Greek tragedy:

Out of this unblinking thing he [Bourdet] has wrought a play of gigantic proportions, of compassion and candor, and above all, of terrific dramatic effect. It catches the menacing glint of classic tragedy in its conflict of men with gods no less terrible because they live within and with a fate, no less ominous because it may look a little like Dr. Freud. . . . Nowhere does the inexorable pace of the heavy marching let down until it clatters horribly over the wreckage at the final curtain. From the moment that the sullen mystery is invoked until it lands its ultimate smash, the play proceeds with adroit balance and cunning.

Burns Mantle, reporting to *The Chicago Sunday Tribune* of October 10, found the theme of the play difficult to accept, but was nevertheless forced to admit that the production had its merits:

In its favor may be offered the excuse that it is vitally human in its exposure of a tragedy resulting from a heroine's fight against such forces as a clean minded citizenry reck not of, and may stand in need of being warned against. There is no offense in either dialogue or situation, and dramatically I may say to you that the play's performance is movingly impressive.

*Time*, in its issue of October 11,<sup>19</sup> praised the censors, prematurely as we shall see, for permitting the performance of *The Captive*, and continued:

It is a tense, well-constructed play, dealing with the plight of an Urning among men. The girl struggles against a homosexual compulsion with all the vigor of human will, only to succumb inevitably to her own nature, consumed entirely by Lesbian fires. Men, uncomprehending, fail to help her to escape from herself. She must return to her own. Perhaps the play's weakness lies in just the same misfortune; that men and women of the audience find it hard to sympathize with these strange passions. Yet what is lacking of sympathy is counterbalanced by the peculiar fascination of a theme handled with the explicit deftness that only the French can attain in these matters.

Less enthusiastic than the majority of the critics was Joseph Wood Krutch, who, writing in *The Nation* of October 20,<sup>20</sup> found the play almost too expertly constructed:

'The Captive' . . . is a play considerably less sensational than its theme. . . . It is, after the fashion of the school of French drama to which it belongs, more full of logic than of life. Its high moment, the moment when the husband of the heroine's inamorata recounts the horrors of his marriage to a woman who is somehow not a woman, depends upon declamation rather than drama, and I, at least, never failed to feel that the characters were more elements of a syllogism than living personages.

Stark Young, in an article in *The New Republic* of November 10,<sup>21</sup> praised the technical ability of the author:

There is delicious theatrical suspense, the down-right, throw-it-in-your-face confession or theme does not appear until the second act is nearly over, until six minutes after ten o'clock to be exact, and the audience has been waiting to have the horror sprung since half-past eight. The scenes are studied for their last theatrical juices. . . . The tragic lady never fails to dress charmingly and expensively; the tragic quiet and absorbing leisure in tempo always contain a bomb. The Captive is a good Paris play, full of theatre, of interesting emotion and recogniza-

<sup>19</sup> VIII (1926), 20.

<sup>20</sup> CXXIII (1926), 409.

<sup>21</sup> XLVIII (1926), 324.

ble and delicious expertness. It has, too, the courage of its tragic end, which twenty years ago, would have been prophetic and brave and perhaps fatal to prosperity, but which is now shrewd, smart and effective. With regard to its immense underlying theme, its Parisian tact consists in the fact that it can handle something almost impossible to handle, without handling it at all.

One of the most penetrating analyses of the play, as well as one of the most enthusiastic reviews was that of George Jean Nathan in *The American Mercury* of December 1926.<sup>22</sup> Mr. Nathan wrote that *The Captive* seemed to him "the most finely wrought drama of sex that has come out of France since Porto-Riche's 'Amoureuse.'" He went on:

The thing has a veritable majesty; it moves upward on its course with something of the splendor of tragedy of old. Every touch and phase of character and action are polished with a convincing sympathy and a complete, round-grasp. Not the slightest compromise mars the drama's contour; the author has made of his materials a play that encompasses them with an unimpeachable honesty.

Mr. Nathan went on to observe that Bourdet's virtue is never to be guilty of pleading, as Brioux would have been: "Bourdet, to the contrary, is no more personal or indignant over his theme than the author of 'Abie's Irish Rose.' His one concern has been to write sound drama, and he has duly written it."

Although it is true that Bourdet bears no resemblance whatsoever to Brioux, it is nevertheless possible to differ slightly from Mr. Nathan's judgment as to the lack of personal feeling displayed in *La Prisonnière*. Brooks Atkinson has stated<sup>23</sup> that while serving in the infantry during the first World War, Bourdet met a fellow officer who was deliberately seeking death in battle as a release from the wretchedness of his home life. This officer is supposed to have served as a

model for Aiguines, one of the leading characters in *La Prisonnière*. (It is Madame d'Aiguines, represented on the stage only through telephone calls and by the violets which she sends to Irène, who exercises the sinister influence over the heroine which forms the subject of the play.) Having observed the tragedy of this friend, Bourdet was unable to repress entirely his own indignation, manifested by a certain coldness of approach and a lack of sympathy for the unhappy heroine, which, as we have seen, were remarked by the critic of *Time*. Scientific investigation has recently cast a great deal more light on this problem, which is now discussed with considerable frankness, whereas in 1926 it was necessary to tread with extraordinary delicacy in order to present such a subject on the stage. Therefore if Bourdet seems to be occasionally lacking in scientific knowledge and hence in sympathy, we must realize that he was looking at the tragedy from only one point of view, and that he did not have at his disposal many facts of which nearly everyone is at present aware. Even so, *La Prisonnière*, because of its admirable construction and the powerful emotion of many of its scenes, still holds the interest of the reader today, both in the original French and in the excellent English adaptation.<sup>24</sup>

In spite of the attitude of the critics and of the public who thronged to see *The Captive*, the play met with strong disapproval on the part of certain persons. One of these was John S. Sumner, executive head of the New York Society for the Suppression of Vice, who worked closely with District Attorney Joab H.

<sup>22</sup> IX (1926), 502-503.

<sup>23</sup> In his introduction to the American version of the play, p. x.

<sup>24</sup> The play has been revived twice in Paris: in April, 1929, at the Théâtre Fémina, and again in March, 1935, at the Théâtre de la Michodière. The later revival boasted the services of Mmes Annie Ducaux, Edwige Feuillère, and Assia, with MM. Mauloy, Jean Max and Jacques Dumesnil.



Banton.<sup>25</sup> Banton himself was a stern moralist, whose definition of art was "the beautiful as opposed to the realistic." He is said to have regarded certain plays of Sophocles as indecent, remarking: "My God, if Christianity has not advanced us beyond the stage of the Greeks we might as well give up."<sup>26</sup> In order to censor questionable plays, Banton had adopted the system of citizens' play juries, groups drawn from a panel of 300, which had no legal standing, but whose findings the District Attorney had pledged himself to accept.<sup>27</sup> However, complaints about certain plays had been received as early as the summer of 1926, and Banton was later particularly aroused by reports of a production called *The Drag*, reputedly written by Mae West. This play, condemned as indecent on a preliminary tour, had been banned in Stamford and performed in Bridgeport only after many cuts had been made. Nevertheless its sponsors were said to be determined to bring it to New York, where producers feared that its appearance would result in official censorship of the theatre. In fact, a censorship bill was introduced in the State Legislature at Albany on February 1, 1927, by State Senator Abraham Greenberg. Governor Alfred E. Smith disapproved of this bill, but it was upheld by William Randolph Hearst, who was opposing the governor.

So disturbed were the New York producers by this bill that Winthrop Ames formed a Committee of Nine to censor the theatre from within. No agreement as to the method to be employed could be reached, and meanwhile District Attorney Banton announced that he was

abandoning the idea of play juries. He constituted himself a censor, and proposed to prosecute indecent plays under criminal law. He objected particularly to three productions: *The Captive*; *Sex*, another play by Mae West in which the actress herself was appearing and which had been running for ten months; and *The Virgin Man*, which had recently opened. However, since the first two plays had been passed by play juries, Banton said that he would abide by the juries' decisions and would not prosecute in these cases.

In spite of this promise, reported in the newspapers of February 5, the three plays were raided on February 9. Polite policemen waited until the end of the performance, and then arrested producers, managers and actors, who were at once released on bail. The plays resumed immediately under a Supreme Court injunction, although Banton threatened to repeat the arrests after every performance. Such a furor resulted from this episode that *The Captive* was withdrawn on February 16, after having had a total of 160 performances. The loss to the producers was estimated at from \$150,000 to \$300,000, but it was hinted that the closing of the play was actually a compromise: the producers were willing to close because they were afraid of the censorship bill, and the prosecution agreed to drop proceedings on these terms, fearing an inability to convict if the case should come to trial. Burns Mantle states<sup>28</sup> that Gilbert Miller, who, as producing director of Charles Frohman Inc., had had for two years a free choice of plays, wanted to continue the fight, but that Adolph Zukor, head of the Famous Players-Lasky motion picture organization which held control of Charles Frohman Inc., had

<sup>25</sup> Joab H. Banton (1869-1949) was District Attorney of New York County from 1922 to 1929. He was prosecutor in many famous cases, including the Arnold Rothstein murder case.

<sup>26</sup> *Time*, IX (1927), 30-31.

<sup>27</sup> For these details and those which follow, see *The New York Times* and *The New York Herald Tribune* from February 1 to February 23, 1927. Other sources will be cited separately.

<sup>28</sup> *The Best Plays of 1926-27* (New York, 1927), p. 5.

always been opposed to *The Captive* and therefore overruled Mr. Miller. In any case, the actors in *The Captive* promised the court that they would never act in the play again for anyone, and the matter was considered closed. At this moment, the publisher Horace Liveright declared his intention of reopening the play, and he persuaded the actors to change their minds, retract their promises and ask to have the case reinstated on the calendar. After a brief flurry, however, nothing more was heard of this project, and on February 23 it was announced that Senator Greenberg, sponsor of the censorship bill, had decided not to press it in the State Legislature.<sup>29</sup> District Attorney Banton had the last word when he stated: "While 'Sex' and 'The Virgin Man' appeal to morons, 'The Captive' will capture anybody. It's not the lines and not the acting but the theme. The other two are indecent and vulgar, but this one is thoroughly bad."<sup>30</sup>

Curiously enough, a somewhat similar opinion was expressed by George Jean Nathan in *The American Mercury* of March 1927.<sup>31</sup> In this article, the critic proposed to consider *The Captive* in a light other than that of its quality as drama:

So considering it, I cannot fail to find it the most subversive, corruptive and potentially evil-fraught play ever shown in the American theatre. It is a play written honestly and with an incontrovertible integrity of purpose; there is not the slightest touch of charlatanism or box-

office mountebankery in it from beginning to end; it is, from first to last, the sincere work of an undeniably sincere dramatist. But, just the same, though unintentionally, it is a play that is completely degrading and of a definitely deleterious effect upon its more impressionable women spectators. It exercises this effect because it is the well written and hence provocative work it is.

Mr. Nathan went on to say that "The aim is to present the story in terms of tragedy; the result is a presentation of it in terms of romance." He pointed out that the male characters are weak, although Bourdet did not mean them to be so. The siren's fascination is conceded by all, even her husband, and Irène's perversion is thus held out as an adventure of high excitement. Sometimes, said Mr. Nathan, reputable art offers a power for evil, and drama and literature may actually exercise an unhealthy effect.

After the suppression of the play, Mr. Nathan once more returned to the subject in a discussion of censorship.<sup>32</sup> Remarking that objections are usually raised to what is done on the stage rather than to what is said, he observed:

And 'The Captive,' for all its homosexual theme, would, unless I am very greatly in error, have been permitted a free course had it been presented here as it was in France and not been circumscribed by causing the actress playing the leading rôle to comport herself like a hoochie-coochie performer who had drunk a *Seidel* of yohimbin. Bourdet himself objected violently to any such sawdust-ring interpretation of the rôle which distracted an audience's attention from the drama and centred it upon the spectacle of a pornographic St. Vitus dancer.

Since all the critics who reviewed the play after its opening, including Mr. Nathan, were unanimous in praising the acting, one can only conclude that the performance may have been gradually modified during the course of the run, which was a long one in spite of its violent interruption.

<sup>29</sup> *Sex* and *The Virgin Man* which, after all this publicity, were doing a brisk business and defying the authorities, were actually brought to trial. Mae West was fined \$500 by a jury, and sent to the workhouse for ten days. Having been tried by three jurists in Special Sessions, the author and producer of *The Virgin Man* were given jail sentences and fines of \$250, and the actors received suspended sentences. (Mantle, *op. cit.*, p. 5)

<sup>30</sup> Reported in *The New York Times*, February 22, 1927.

<sup>31</sup> X (1927), 373-75. Since this article makes no reference to the closing of *The Captive*, it was presumably written prior to that episode.

<sup>32</sup> *The American Mercury*, XI (1927), 373.

In these days when the Kinsey Report is the subject of polite conversation in many drawing-rooms, one can only marvel at the furor aroused by *The Captive*. It is very doubtful whether, if performed today, the play would excite any strong objections, and indeed it is curious to observe that in 1934, only eight years after the production of *The Captive*, Lillian Hellman's *The Children's Hour*, which treated the same theme with equal frankness, was accepted with equanimity in New York.<sup>33</sup> In any case, the suppression of *The Captive* seems slightly absurd, even if one agrees with Mr. Nathan's opinion of its harmful qualities, in view of the fact that it had already had 160 performances and had therefore presumably done most of the damage of which it was capable. At the same time, one cannot resist speculation as to whether it owed its tremendous success to the many fine dramatic qualities which it unquestionably possesses, or to a morbid curiosity on the part of the public, many of whom undoubtedly misunderstood its purpose.

Although *La Prisonnière* probably represents the high point of Bourdet's international renown as a playwright, it was followed by other works of equal excellence, all of them consistently successful with the Parisian public. If there were any doubts in the minds of French critics as to the dramatist's ability to recapture popular attention after *La Prisonnière*, these were dispelled by his next play, *Vient de Paraître*, which appeared at the Théâtre de la Michodière on November 25, 1927.<sup>34</sup> *Vient de Paraître* represents a complete change of manner on the part of Bourdet, who was ac-

claimed by the Parisian press for this very departure from his previous style. Nevertheless the play had to wait some years for a New York production, and in the meantime the dramatist returned to the development of his talent for social satire, a quality already suggested in *Le Rubicon* and the one for which he may well remain famous in the history of the French theatre of his time.

He demonstrated this talent in *Le Sexe faible*, performed for the first time in Paris at the Théâtre de la Michodière on December 10, 1929.<sup>35</sup> Parisian audiences were charmed by the setting (the Hotel Ritz), by the easily recognizable types among the characters, and above all by the savage denunciation of foreigners (especially Americans and Argentinians), who were represented as swarming over Paris and corrupting the natives.<sup>36</sup> *Le Sexe faible* was a triumph, and was thereby naturally called to the attention of American producers. Gilbert Miller presented the play in New York on October 20, 1931, at the Henry Miller Theatre, in an adaptation by Jane Hinton, entitled *The Sex Fable*. The leading roles were taken by Mrs. Patrick Campbell (Countess Polaki); Helen Haye<sup>37</sup> (Isabelle); Margaret Dale (Clarisse); Helena D'Algy (Cristina); Ronald Squire (Antoine); and Derek Wil-

<sup>35</sup> Published in Paris: Stock, 1931; and by Les Cahiers de "Bravo" (Supplément au Numéro de juin 1931); to appear in Volume II of the Théâtre complet.

<sup>36</sup> The complicated plot of *Le Sexe faible* concerns Isabelle Leroy-Gomez, who, with the help of Antoine, maître d'hôtel at the Ritz, attempts to provide for the future of her sons. Philippe's marriage to the wealthy Argentinian, Cristina, is threatened; and Jimmy resists his mother's efforts to marry him to the American Dorothy Freeman. In the end, however, the financial security of these helpless young men is assured.

<sup>37</sup> Not to be confused with the American actress, Helen Hayes.

<sup>33</sup> This play was, however, subjected to numerous changes when it appeared on the screen as *These Three*.

<sup>34</sup> Published by *La Petite Illustration* (2 juin 1928), N° 384; also Paris: Librairie Théâtrale, 1928; to appear in Volume II of the Théâtre complet.

liams (Jimmy).<sup>38</sup> Miss Haye and Mr. Squire had been brought from England especially for this production, a fact which aroused the indignation of the theatrical journal *Variety*, which claimed that American actors would have been equally satisfactory in these parts.<sup>39</sup>

The very title of the adaptation, *The Sex Fable*, is enough to cause grave misgivings, which indeed are confirmed by a perusal of the printed edition.<sup>40</sup> Bourdet's original title had, of course, a definite satiric significance: The author intended to show that men had now become the weaker sex, living in idleness and financially dependent on women. The weak pun involved in the English title unfortunately furnishes an accurate idea of the adaptation itself. It is almost a literal translation, the language is awkward, and the play moves slowly.<sup>41</sup> A few extremely minor modifications have a certain interest in indicating the changes thought necessary for an American audience. Mrs. Goerst, an American who does not actually appear in the play but who is frequently mentioned as a prominent gigolo-fancier, is called Mrs. Kent in the adaptation; and the American divorcée Dorothy Freeman is said to have come from St. Louis, whereas Bourdet had placed her home in Boston. The name of Jean Patou is substituted for that of Paul Valéry in a list of luncheon guests, doubtless with the thought that Valéry would be unknown to an American audience. In general, the adaptation is dull and uninspired, lacking entirely in the sparkle of the

original, and one is not surprised to find *Variety* attributing the failure of *The Sex Fable* to this translation.<sup>42</sup> Actually the play closed after only 33 performances.

The critics were unanimous in proclaiming *The Sex Fable* a failure, although most of them were generous in their praises of the actors. However, it was the consensus that Mrs. Patrick Campbell, brilliant as her characterization of the aging Countess was conceded to be, had a part unworthy of her talents. (This criticism seems all the more curious in that the rôle had been played in Paris by Marguerite Moréno, who occupied a position in the French theatre fully as distinguished as that of Mrs. Campbell in British and American theatrical circles.) The direction, the settings, the costumes, all were declared perfect, but the play itself was judged to be tiresome.

Brooks Atkinson, writing in *The New York Times* of October 21, 1931, summed up what proved to be the general refrain of the critics:

Even if you have not seen the Parisian version, which is said to have tickled vagrant Americans enormously, you are likely to suspect that the sea change has affected more than the title of M. Bourdet's burlesque on the new coyness of the male sex. In the heaviness of its humor and in the abnormal loquacity of its dialogue it sounds like a translation that has faithfully preserved all the words and let all the effervescence escape. . . . In spite of Mrs. Pat Campbell in a one-act rôle, 'The Sex Fable' is fatiguing cosmopolitanism. It is only intermittently amusing.

In *The New York Herald Tribune* of the same date, Percy Hammond described a similar reaction:

In 'The Sex Fable,' if I am not mistaken, M. Bourdet makes acrid fun of decorative young men whose chosen career it is to be kept by women, preferably in matrimony. . . . As seen in the French comedy at Henry Miller's Thea-

<sup>38</sup> The corresponding parts had been performed in Paris by Mmes Moréno, Cheirel, Grumbach, Dantès; MM. Victor Boucher and Brasseur.

<sup>39</sup> *Variety*, CIV (1931), 54, 56.

<sup>40</sup> Bourdet, Edouard, *The Sex Fable*. English text by Jane Hinton. (1931).

<sup>41</sup> Hamilton Mason (*op. cit.*, p. 17) points out that the French have always permitted longer speeches on the stage than Americans can tolerate.

<sup>42</sup> *Variety*, loc. cit.



ter they are tolerably amusing, though by the time you are dismissed, feelings of lassitude give symptoms of their approach. It is an evening of bright and observant tedium. . . .

John Mason Brown, in *The New York Evening Post*, also of October 21, called *The Sex Fable* tiresome:

It is on no squeamish grounds that I, for one, find fault with his [Bourdets] play. Its resolute lack of morals is its whole point, and might, if handled with a more consistent fleetness, have been among the chief of its charms. But as he has written it, or rather as it is translated and as its long speeches are made to seem longer than they doubtless were in Paris by the very process of having to be spoken in our slower-paced English, 'The Sex Fable' seems woefully over-wordy and retarded.

Writing in *The Nation* of November 11,<sup>43</sup> Joseph Wood Krutch joined in belaboring the translation of *The Sex Fable*:

If the unparalleled stupidity of the transliterated title may be taken as an indication, then some part of the flatness of the play may be attributed to a peculiarly wooden translation. But in any event and whatever the cause, the play is languid where it ought to be sprightly and ponderous where it ought to be bright. If it was sparkling in the original it has suffered a sea change while crossing the Atlantic, for in English its jests explode with the force of a wet firecracker and its epigrams, like a wounded snake, drag their slow length along.

If Bourdet was distressed by the failure of *Le Sexe faible* in translation, he nevertheless continued to produce Parisian triumphs. The next was *La Fleur des Pois*, mounted at the Théâtre de la Michodière on October 4, 1932. This play has never been performed in the United States, and the reasons for this lack of interest on the part of American producers are not difficult to determine. In *La Fleur des Pois*, Bourdet continues in the vein of mordant satire of certain social groups, in this case the French aristocracy. This is a subject which might have been received with indiffer-

ence in New York, but there is the added factor that the play would almost certainly have proved offensive to American audiences. This is not to imply that *La Fleur des Pois* is lacking in wit or taste, qualities which Bourdet possessed in abundance, and indeed many Americans who viewed it in Paris found it exceedingly droll. But like *Le Sexe faible* it might well have lost its effervescence in translation, and like *Le Rubicon* its plot could not have been successfully bowdlerized in order to spare delicate sensibilities. For lack of a new Bourdet play therefore, it was necessary to turn to *Vient de Paraître*, which, the reader will recall, had first been given in Paris in 1927.<sup>44</sup>

*Vient de Paraître* was introduced to New York by Lee Shubert, and presented at the Morosco Theatre on May 3, 1933. The adaptation was made by Dorothy Cheston Bennett, widow of Arnold Bennett, and the title was admirably rendered in English as *Best Sellers*. The cast included Ernest Truex, Peggy Wood, George Coulouris, and Ian Keith in the rôles created in Paris by Victor Boucher, Blanche Montel, Jacques Baumer and Roger Gaillard.

The English adaptation of *Vient de Paraître* has not been published, and there was some disagreement among the critics in regard to its merits, although the well-chosen title, in contrast to *The Sex Fable*, is at least encouraging. As far as it is possible to judge from the customary summaries given by the critics, *Best Sellers* followed the original in all

<sup>44</sup> In this play, Marc Fournier wins a literary prize with a novel based on his wife's diary. Since he is unable to write another book without a plot derived from real life, his publisher, Moscat, proposes to Jacqueline Fournier that she indulge in a flirtation with another novelist, Maréchal, keeping a diary during the course of the affair. The Fournier marriage is endangered by this episode, but Marc is in fact able to produce a second novel, and he and Jacqueline are reconciled.

<sup>43</sup> CXXXIII (1931), 525.

important details. The setting remained French, and the names of the characters were unaltered, except for a few minor spelling changes. The subject matter necessarily remained slightly foreign to Americans, who, unlike the Parisians, were naturally unable to recognize certain literary figures pilloried by Bourdet under fictional names. In this play the author was satirizing the publishing business, and particularly the awarding of literary prizes, an activity considerably less developed in the United States than it is in France. Although the producer chose the eve of the Pulitzer Prize awards to introduce *Best Sellers* to a New York audience, it is difficult to believe that this move excited a much greater interest in the play.

The critical reaction was friendly but unenthusiastic. In *The New York Times* of May 4, "L. N."<sup>45</sup> commented on the simultaneous opening of the play and the award of the Pulitzer Prizes:

[This] was a point, what with the arguments that always follow prizes—Zola or other. But with that fact, and the additional note as to certain excellent acting in 'Best Sellers,' the plaintiff must rest. The vagaries of men of letters are sometimes tedious, and they are also long.

Percy Hammond, in *The New York Herald Tribune* of the same date, was inclined to express a more favorable opinion, especially in regard to the translation:

The new comedy itself is twinkling, though it sags a little in the middle, and its adaptation by Miss [*sic*] Dorothy Cheston Bennett is refreshingly free from the bad habits of the machine translator.<sup>46</sup> Its direction is suave and Mr. Shubert's cast is a beneficence. Dear me!—what an ovation this paragraph is turning out to be. One might think from its contents that 'Best Sellers' is another brilliant achievement in new dealing. Well, it is not altogether that, but

it is a satisfactory entertainment, as enjoyable for the faults that are absent as for the virtues that are present.

John Mason Brown, in *The New York Evening Post* of May 4, found much to admire in the first act of *Best Sellers*, but was bored by the remainder of the play:

M. Bourdet's script is . . . an excellent one-act play which suffers acutely from having to be a three-act play<sup>47</sup> in order to fill out an evening. It is a comedy which, in spite of all the laughs it wins at its beginning, suddenly dies on you. . . . My advice to you is, if you see 'Best Sellers' at all, to be willing to call it a play when the first act is over.

*Newsweek* of May 13<sup>48</sup> considered the play grossly miscast, and objected to the translation:

It would be difficult to find two people of the stage who are less French than Peggy Wood and Ernest Truex—so Lee Shubert has cast them in a French farce, 'Best Sellers.' . . . The play . . . was adapted by Dorothy Cheston Bennett . . . whose fidelity to the over-long original has been too reverent. The result is something which refuses either to remain convincingly French or to become nearer-at-home English or American.

*Time* of May 15<sup>49</sup> also dismissed the play briefly: "'Best Sellers,' seldom as farcical as its hard-working actors try to make you believe, is fraught with polite tedium."

Joseph Wood Krutch, who had seen little merit in *The Captive* or *The Sex Fable*, expressed a much greater admiration for *Best Sellers* in *The Nation* of May 24.<sup>50</sup> Not only was he amused by the satire on publishers, but, unlike John Mason Brown, he found the rest of the play charming also. He wrote:

Bourdet . . . has more skill than force and more technique than substance, but he, also, turns the trick by virtue of a deftness, a charm, and a certain neatness of structure which pleases

<sup>45</sup> Probably Lewis Nichols.

<sup>46</sup> This was also the opinion of *Variety* (CX [1933], 48) which praised the adaptation in glowing terms, particularly in contrast to that of *Le Sexe faible*.

<sup>47</sup> *Vient de Paraître* is in four acts. In *Best Sellers* these were arranged as three acts and four scenes.

<sup>48</sup> I (1933), 30.

<sup>49</sup> XXI (1933), 52.

<sup>50</sup> CXXXVI (1933), 594.

even if it does not exactly convince. Incidentally, moreover, he succeeds in proving something which American playwrights need to learn, namely, that a topical play does not have to be exasperatingly raucous.

Whether because of this divergence of opinion and general lack of enthusiasm on the part of the critics or not, *Best Sellers* had a run of only 53 performances in New York.

Despite two successive failures, the season of 1934-35 saw a new Bourdet play in New York. It was *Times Have Changed*, an English version of *Les Temps difficiles*,<sup>51</sup> which had originally been performed at the Théâtre de la Michodière on January 30, 1934.<sup>52</sup> Adapted by the novelist Louis Bromfield, and produced by Feodor Rolbein, *Times Have Changed* was introduced at the National Theatre on February 25, 1935. The cast included many names famous on the American stage, among them Robert Loraine as Forbes Pentland (Jérôme Antonin-Faure in the original); Moffat Johnston, Harry Pentland (Marcel Antonin-Faure); Eric Wollen-cott, Bob Burnham (Bob Laroche); Cecilia Loftus, Mrs. Pentland (Mme Antonin-Faure mère); Mary Sargent, Melanie Burnham (Mélanie Laroche); Fania Marinoff, Suzanne Pentland (Suzy Antonin-Faure); and Elena Miramova, Marianne Pentland (Anne-Marie Antonin-Faure).<sup>53</sup> From the list of characters,

<sup>51</sup> In *Les Temps difficiles* Bourdet portrayed the Antonin-Faures, powerful industrialists, who are on the verge of ruin, but who hope to save themselves by marrying their niece, Anne-Marie, to Bob Laroche, the feeble-minded son of an extremely wealthy mother. After the marriage, Mélanie Laroche also loses her fortune, but Anne-Marie proposes to help both families by accepting an offer from a motion picture company.

<sup>52</sup> Published in *La Petite Illustration* (10 novembre 1934), N° 698; also Paris: Stock, 1935; and *Théâtre complet*, III.

<sup>53</sup> The corresponding rôles had originally been played in Paris by Jacques Baumer, Victor Boucher, Dalio, Jeanne Lion, Marguerite Deval, Jeanne Provost, and Hélène Perdrière. *Les Temps difficiles* was revived at the Comédie-

it is at once evident that Mr. Bromfield had transferred the scene of the play from France to the United States, and in fact the action takes place on the North Shore of Massachusetts. It is unfortunate that the adaptation has never been published, for Mr. Bromfield's lines should have had more literary distinction than many translations; but the newspaper outlines of the plot make it plain that the play differed from Bourdet's original only in the modifications necessitated by the change of setting. It is interesting to note that the name Pentland, given to the family which dominates the play, is a favorite of Mr. Bromfield, who had used it first in 1926 in his Pulitzer Prize winning novel, *Early Autumn*.

*Les Temps difficiles* serves in Bourdet's theatre as a complement to *Le Sexe faible* and *La Fleur des Pois*, in which the author had attacked the corruption of the foreigners who were overrunning France, and the immorality of the French aristocracy. This third picture of French society satirized the bourgeoisie, caught in the toils of the depression. Beginning with *Le Sexe faible*, Bourdet had become more and more interested in portraying social groups, whose intricate relations form the background of each play. Thus in *Les Temps difficiles*, we find a large family group, and it was not difficult for Louis Bromfield to transform it into a family of American industrialists. Only Suzanne Pentland, wife of the black sheep of the family, remained French, and her daughter was said to have been born in France, in order to account for the Russian accent of Elena Miramova, who played the daughter Marianne! This Americanization of the French plot had even less success than a similar attempt in the case

Française (Salle Luxembourg) during the 1949-50 season.

of *The Other Rose*, for *Times Have Changed* was obliged to end its run after only 32 performances.

Perhaps because of its brief engagement, *Times Have Changed* was ignored by the critics of many magazines, although it was, of course, reviewed in the newspapers. The critical reaction was in most cases far from favorable. Brooks Atkinson, in *The New York Times* of February 26, 1935, gave special attention to the change in location of the plot:

The change of race from French to Yankee involves no apparent violence. Sidney Howard made that interesting point when he New Englandized a French play in 'The Late Christopher Bean' a few seasons ago.<sup>54</sup> Only playwrights who feel at home on both sides of the Atlantic perceive that subtle kind of analogy.<sup>55</sup> . . . Mr. Bromfield has made a good deal of individual scenes, turning them into idiomatic English, and since he is bent upon writing for the theatre, it is cheering to believe that he has the ability. But 'Times Have Changed' . . . is too loosely strung together to make its point decisively.

In *The New York Herald Tribune* of February 26, Percy Hammond was disposed to admire *Times Have Changed*: The new play . . . is not for those who bruise easily in the Theater, since it is a cruel picture of incredible circumstances made credible by the craftsmanship of its authors and actors. But for those who can take it, so to speak, 'Times Have Changed' affords an entertaining interlude with the splendid miseries said to accompany the pursuit of riches. . . . A play that is probably too good for Broadway—unless times have changed.

John Mason Brown, in *The New York Evening Post* of the same date, gave high praise to the adaptation, the direction, the acting and the settings, but he nevertheless disliked the play:

If one is right in assuming that the major

change which has been made in M. Bourdet's script is the substitution of Massachusetts' North Shore for its counterpart in France, it becomes increasingly clear as the evening wears on that it is M. Bourdet himself who has failed to make 'Times Have Changed' the play it occasionally gives promise of becoming. M. Bourdet's basic idea is as old as the hills. . . . But old as the situation is, there are many moments in M. Bourdet's restatement of it when he seems on the verge of granting it a certain novelty by the manner in which he has elected to restate it.

The critic admitted that the characters were well sketched, but he found the various family relationships confusing, an objection which he had also made in the case of *The Sex Fable*. He continued:

The pity is that he [Bourdet] forgets what is fresh and interesting in the Pentlands in favor of what is stale and claptrap in the situation in which he has involved them. Instead of devoting himself to his people, M. Bourdet ultimately devotes himself to writing a poorly developed *drame à thèse*. . . . In spite of the virtues in characterization or guignol effectiveness which he occasionally achieves in 'Times Have Changed,' M. Bourdet's play flounders sadly as a whole.

*Times Have Changed* was the last of Bourdet's plays to be performed in New York, but the dramatist continued to write until his death in 1945. In 1935 his *Margot*, a play based vaguely on the lives of Marguerite de Navarre and King Henri III, was performed with great success in Paris by Yvonne Printemps and Pierre Fresnay. *Margot*, apparently an historical drama and hence a departure for Bourdet, actually shows the author's usual preoccupation with family relationships and complex psychological problems. In 1936 Bourdet became manager of the Comédie-Française at the very moment when his light comedy *Fric-Frac*, concerned with the Parisian underworld, had its first performance. This play was considered by some to be unworthy of an author who occupied the dignified position of manager of the

<sup>54</sup> An adaptation of René Fauchois' *Prenez garde à la peinture*, produced in New York on October 31, 1932, with great success.

<sup>55</sup> *Variety* (CXVII [1935], 62) interested as usual in the question of translations, also praised that of *Times Have Changed* highly.



national theatre, but, as played by Victor Boucher and Mme Arletty, it was received with high favor by the public. During the war years, Bourdet produced two more plays in Paris. The first of these, *Hyménée*, given in 1941, is strangely reminiscent of certain dramas of Henry Bernstein, such as *Espoir* and *Le Coeur*. In his later phase, Bernstein often uses the relationships of the older and younger generations in the same family as a basis for his plots.<sup>56</sup> Bourdet's last play was *Père*, another study of an involved family group, which was acted by Yvonne Printemps and Pierre Fresnay in 1942; but at the time of his death he was working on another drama called *Mimsy*,<sup>57</sup> in which he planned once more to examine the contrasts between the older and younger generations, from a different point of view than that of *Hyménée*.

It is not very difficult to imagine why these four plays were never seen in New York. *Margot* may well have been eliminated because of the expense of the production, and also because historical dramas have been out of style in recent years. In the case of *Fric-Frac*, a story of the Parisian underworld would have had little interest for New Yorkers; and *Hyménée* and *Père* were unavailable to American producers at the time they first appeared, because of the war. On the other hand, it is quite possible that the repeated failures of Bourdet's plays in New York may have discouraged potential producers. Of the six works presented there, only two, *The Rubicon* and *The Captive*, met with popular fa-

vor, and it is only too likely that they owed a substantial part of their success to the scandal aroused by their subject matter. It seems unfortunate that, in the United States, Bourdet's name should thus be associated principally with scandal, for, although French critics have admitted the daring qualities of his work, they have at the same time been able to appreciate his courage in attacking social evils, and his invariable good taste. It may be that Bourdet is too cynical and sometimes too brutal for American sensibilities, for, as Hamilton Mason has pointed out, it has often been necessary to modify French plays considerably in order to please American audiences.<sup>58</sup> It may also be that many of his works are concerned with subjects, and placed in settings, which interest the French more than the Americans, although no great violence seems to have been done to the plots of *L'Heure du Berger* and *Les Temps difficiles* in the process of transforming them into *The Other Rose* and *Times Have Changed*.

It is almost impossible to determine causes of failure in the theatre, although in the case of foreign plays, lack of success is frequently blamed on the adaptations. The translations of Bourdet, however, with the exception of *The Sex Fable*, seem to have been competent. The direction, the acting, and the settings involved in the American productions of the dramatist's works were apparently excellent.<sup>59</sup> Nor can we blame

<sup>58</sup> *Op. cit.*, p. 17.

<sup>56</sup> Bourdet might have resented this comparison, since in 1938 he had fought a duel with Bernstein. The latter's *Judith* had been announced for performance at the Comédie-Française by Emile Fabre, then manager of the theatre, but after Bourdet's accession to the directorship, the play was never put on. Bernstein, an expert duellist, won the engagement.

<sup>57</sup> A fragment of which appears in *Théâtre complet*, IV.

<sup>59</sup> This view might not, of course, have been shared by Bourdet himself, who, upon returning from a trip to Berlin during which he had attended rehearsals of Max Reinhardt's German production of *Le Sexe faible*, remarked: "Il faut laisser jouer ses pièces à l'étranger, et ne pas s'en mêler. Car on souffre trop de son impuissance à empêcher qu'elles ne soient représentées à l'inverse de ce que l'on a souhaité. Il faut admettre que les goûts du public changent avec les pays." (Bourdet, Denise, *Edouard Bourdet et ses amis* [Paris, 1946], p. 96.)

the critics for his failure, since, as we have seen, they were, in general, disposed to be friendly and fair-minded, and their reaction to the various plays appears ordinarily to have been shared by the public. It cannot be said that American audiences are in any way hostile toward French plays, for, even though the number of importations has been on the decline, the recent outstanding successes of Sartre's *La Putain respectueuse* and of Giraudoux' *La Folle de Chaillot* in New York would refute any such argument. One is therefore obliged to fall back on the question of differences in taste: as Madame Bourdet remarks in another connection: "Le public est inconscient des lois auxquelles il

obéit. Il vient ou il ne vient pas, mais il ignore le plus souvent pourquoi."<sup>60</sup> Bourdet, then, simply did not appeal to American audiences, and it is a question whether he will ever become better known in the United States. On the other hand, many of his plays will unquestionably continue to be of great interest to the French, some of whose critics have actually gone so far as to compare him to Molière in the field of social satire. The French have always manifested a deep admiration for the *comédie de mœurs*, and Bourdet's work in this genre will therefore assume an important place in the history of the modern theatre.

<sup>60</sup> Bourdet, Denise, *op. cit.*, p. 124.

## ABSTRACTS OF THESES IN THE FIELD OF SPEECH AND DRAMA—V\*

EDITED BY CLYDE W. DOW

*Michigan State College*

### I. Public Address

**Alogdelis, Joanna, "A Critical Evaluation of Selected Educational Speeches of Nicholas Murray Butler," Ph.D. Thesis, State University of Iowa, 1949.**

This study investigates the effectiveness of Nicholas Murray Butler as an educational speaker in his representative addresses on educational subjects. The Columbia President's success as "a university builder" is commonly recognized as attained to a considerable degree by his speaking ability. In this critical study of Butler's speaking, a consideration of his educational addresses as they contributed to the rise of the American university—its concept and its counsels—has determined the scope and emphasis of investigation.

The factors contributing to Butler's public speaking skill, an analysis of his speech premises, his supporting materials, speech structure, language and delivery have been analyzed and evaluated. Some one hundred representative educational speeches of Butler were examined.

The results of the study disclose first: The factors in his early life which influenced Butler's public speaking career were his family associations which did much to give him a point of view, a breadth of interest, and experiences in political speaking; his early schooling followed by study at Columbia College with its preponderantly classical curriculum and student activities in speech, which gave Butler an understanding of many areas of knowledge (enabling him to draw upon many topics and many types of materials for his speeches), as well as experiences in debate, public speaking, oral interpretation and after-dinner speaking; his graduate study abroad where a knowledge of classical rhetoric and the study of education as a science were developed; his experiences as a college teacher in philosophy and education, during which time theses and concepts for many

of Butler's speeches and those premising his activities of university building were formulated.

The speech premises of Butler revolved around the issues of establishing a Philosophical Faculty (the Graduate School), reorganizing the professional schools upon a philosophical basis, and retaining the traditional undergraduate college; in addition to various counsels to college students (intellectual discipline, character development, classical culture values, the development of the individual personality and the responsibilities of citizenship).

The materials Butler selected to support the ideas in his educational addresses depended upon audience, occasion, topic and purpose. The nature of these materials was heavily classical, reflecting Butler's love for the ancient literatures of Greece and Rome, his leanings toward the great tradition of English literature, and his interest in nineteenth-century American writers.

The classical structure of introduction, thesis, body and conclusion is easily discernible in most of the Butler addresses. Listener comprehension was aided and the presentation of the addresses enhanced by the effective use of thematic emergence, distributive, logical and historical orders of arrangement and proportion.

Generally Butler's educational addresses reveal a skillful handling of language and style for purposes of securing audience response. Comparatively, his language did not take on the informal approach of Hutchins nor the stylistic originality of Wilson; rather, Butler's was an academic dignity and emphasis reflective of this speaker, his topics, and types of audience addressed.

Butler's method of speech preparation included the stages of reading, note-taking, reflection, outlining and the dictation of the speech proper; and showed that he carefully and painstakingly prepared most of his addresses. His mode of delivery was varied: he spoke from memory, from manuscript, and often extemporaneously, with or without notes. His action was forceful and direct; his voice deep and sonorous.

A final consideration in judging Butler's ef-

\*The assistance of many persons in the field, particularly those directors of graduate work in speech and drama who have cooperated in providing the abstracts here reported, has made possible this section.

fectiveness is the long-range influence of his speech premises and presentation on the affairs of American higher education. By his energy, persuasiveness and force of personality on the public speaking platform, he contributed to the transformation of Columbia College into a University, and stimulated its development into a world center of scholarship and service. He established his leadership in educational circles, and was during the first half of the twentieth century "the most persistently influential, and perhaps the most representative college and university president."

The sources consulted were principally the original materials in the Butler collection at Columbia University. Interviews were conducted with the late Nicholas Murray Butler, his secretaries (the late Helen C. Wadleton: confidential secretary, 1890-1935; Roberta Parker, confidential secretary, 1935-1946; G. R. Cowing, confidential secretary, 1946-1947), and his staff (active and retired members of the Columbia faculty).

Abstracted by JOANNA ALOGDELIS, *Brooklyn College*

**Barton, Fred J., "Modes of Delivery in American Homiletic Theory in the Eighteenth and Nineteenth Centuries," Ph.D. Thesis, State University of Iowa, 1949.**

Preceding studies in American homiletical theory had noted a trend toward extemporaneous preaching, and authorities in the field had written that "the manner of delivery shapes the *conception* and *plan* of the sermon, and bears directly upon the whole *object* of preaching." It was the purpose of this investigation, therefore, to trace that trend through the eighteenth and nineteenth centuries, by a detailed analysis of the comparative merits ascribed to each method of delivery; by observing individual and group preferences for each mode; and by marking any suggested relationships between method of delivery and other elements of homiletical theory.

The two centuries were divided into three periods: The Period of the Ordination and Installation Sermon, 1700-1824; The Period of the Homiletical Essay, 1824-1864; and The Period of the Systematic Homiletical Treatise, 1864-1900. This division was convenient with respect to the nature of the principal source materials, and was logical in terms of changing attitudes toward methods of delivery.

In Period One the principal comparison was between the written and the unwritten sermon, and the presumption was heavily in favor of

manuscript preaching. At no time during the period was that practice sufficiently challenged to provoke a detailed analysis of the two methods. Throughout Period Two, however, a heated controversy raged, with the advocates of extemporaneous preaching taking the initiative, and the sermon readers responding in warm defense of their practice. In the course of that debate, each of the basic methods of delivery was subjected to a searching analysis, with emphasis upon reading and extemporizing, and by the end of Period Two a majority of American Theorists were favoring the latter as the ideal mode.

The discussion continued into Period Three, but in a less partisan atmosphere; and by the end of the nineteenth century the proponents of extemporaneous preaching were claiming the presumption for themselves, and were shifting the burden of proof to the sermon readers. There was, however, a tendency for those groups which had championed manuscript preaching, to continue to recommend one written sermon each week; and a complementary tendency found the staunchest advocates of extemporaneous discourse inclining more and more toward written preparation for free delivery.

This trend in method of delivery apparently grew out of changing concepts of the nature and purpose of preaching. Those periods, groups, regions, and individuals which have conceived the sermon to be primarily a literary product or a didactic treatise, have generally supported manuscript preaching; while the periods, groups, regions, and individuals which have conceived the sermon to be primarily an instrument of persuasion, have generally advocated extemporaneous discourse. The trend toward preaching extempore is indicative of the more general acceptance of the latter concept.

As the changing purpose of preaching required an *oral delivery*, so it came to require a *spoken style*. One of the distinctive features of second and third period American homiletics is the contrast of oral and essay styles, and the insistence upon a more conversational use of language.

During the eighteenth and nineteenth centuries, therefore, from conceiving the sermon to be more or less a literary or didactic essay, American homiletical theory came to regard it primarily as an instrument of persuasion. Perhaps necessarily, the oral character of both its style and delivery came to receive exceptional emphasis, and each of these elements held important implications for the minister's general and immediate preparation.



That transition, however, did not come without a struggle; and in the ensuing debate, American homiletics appears to have preceded American rhetoric in its analysis of the comparative merits of the several modes of delivery, in its distinction between oral and written style, in its early acceptance of the extemporaneous method as most nearly approaching the ideal, and in its establishment of systems of education and training to prepare men for successful extemporaneous address.

Abstracted by FRED J. BARTON, *Abilene Christian College*

**Brockhaus, Herman Henry, "The History of the Wisconsin High School Forensic Association," Ph.D. Thesis, University of Wisconsin, 1949.**

This thesis includes a history of the Wisconsin High School Forensic Association and an educational evaluation of its activities.

Wisconsin's inter-school forensic program began in 1895 with the founding of the High School Lyceum Association. The structure of this organization consisted of lyceums, or literary societies, in the high schools; lyceum leagues; lyceum districts; and the state lyceum. At first, declamation was the sole contest; oratory was added in 1912-13. Debating was encouraged but not sponsored directly.

In 1925 the Wisconsin High School Forensic Association replaced the Lyceum Association. Structurally, the new organization resembled the old; administratively, it had closer ties with the University Extension Division.

The contests conducted by the WHSFA in 1925-26 were: declamation, oratory, extemporaneous speaking, and extemporaneous reading. Debate was added in 1926-27; dramatics in 1929-30. In 1933-34 declamation was divided into humorous and non-humorous contests; in 1944-45 oratory was separated into original and non-original events. Victory speaking, a war-time activity of the Speaker's Bureau of the Wisconsin Council of Defense, became an Association contest in 1943-44. After the war it was retained as the "four-minute speech contest," in which contestants presented original speeches on current problems.

Of the 390 high schools belonging to the WHSFA in 1946-47, 52 participated in the drama contest; 76 in debate; and at least 319 in the forensic contests.

The number of students trying out for contest plays in 1946-47 was 1,244, or 8.4% of those enrolled in participating schools; 643, or 4.4%, took part as actors or production staff members.

In schools entering debate, 1,521 students, or 3.0% of the enrollment, tried out; 926, or 1.9%, were given places on the squad.

A total of 9,559 students, or 11.4% of those enrolled in participating schools, tried out for forensic contests; 2,633, or 3.1%, were chosen to compete.

The proportion of schools permitting preparation for speech contests entirely during school hours is as follows: drama, 13.5%; debate, 15.2%; forensics, 21.6%. The following percentage scheduled preparation entirely outside school hours: drama, 32.7%; debate, 41.3%; forensics, 9.3%. The greatest number allotted time both during and outside school hours: drama, 53.8%; debate, 43.5%; forensics, 69.1%.

Of 3,451 seniors graduating in 1947 who submitted a record of their speech activities, 2,395, or 12.0% of the total class membership in 323 schools, participated in speech contests while in high school. Of these contestants, 53.0% engaged in only one event; 29.2% in two; and 11.4% in three.

A total of 2,034, or 84.9% of those taking part in speech contests, held positions of responsibility in their school, church, or community.

The personality rating blanks for 126 of these high school graduates, who enrolled at the University of Wisconsin in September, 1947, contain evaluations made by each student's high school principal. The following proportion received either the highest or second highest rating on a five-point scale, for these personality traits: leadership, 72.2%; ability to think, 81.7%; study habits, 84.9%; emotional control, 83.3%; industry and initiative, 89.7%; popularity, 72.2%.

Since its beginning, the WHSFA has provided more opportunities for students to gain speech training and experience. It has increased the number of contest events from four in 1925 to nine in 1949. In 1946-47 there were at least 12,324 entries in local tryouts to select representatives in these nine events. Introduction of the rule allowing all contestants receiving an "A" rating to advance to the next level of competition has increased the number of state finalists. In 1929-30, 19 students took part in the drama finals; in 1948-49, 104. In 1926-27, 18 students participated in the final debates; in 1948-49, 72. In 1925-26, 36 contestants competed in forensic finals; in 1948-49, 459.

The Association also has provided for direct instruction in speech through one-day institutes. In 1948-49, five institutes were held, with 1,888 students attending.

This study reveals that the WHSFA activities

provide speech experience and instruction, generally regarded as valuable educationally, to a large number of Wisconsin students. This training is of special significance because most of the students receiving it have demonstrated their ability to hold positions of local responsibility.

Abstracted by HERMAN HENRY BROCKHAUS, *University of Wisconsin*

**Callaghan, J. Calvin, "The Lend-Lease Debate, December, 1940-March, 1941: The Role of Persuasion in a Momentous Public Discussion," Ph.D. Thesis, University of Wisconsin, 1949.**

The climactic phase of the pre-Pearl Harbor interventionist-noninterventionist debate, the phase which culminated in our irrevocable economic involvement in World War II, occurred during the nationwide discussion of the Lend-Lease Bill, January 10-March 11, 1941. The historical and attitudinal environment of this controversy—the latter revealed by public-opinion polls on various foreign and domestic issues—was conducive to passage of this legislation. Rival parliamentary strategies were based largely on political-party alignments: proponents sought to pass the bill as quickly as was consistent with an impression of affording it a full, fair hearing; opponents sought to delay passage, hoping through publicized argument to rally the nation to their cause—if not to defeat the bill, at least to reduce its effects through qualifying amendments. Enactment of the measure signaled a complete triumph for the Democratic Administration.

Nationwide discussion influenced and was influenced by the legislative debate. The extent of persuasion and discussion on local levels is delineated in this study. Strategy and tactics of the Committee to Defend America by Aiding the Allies and the America First Committee are dissected from primary sources—official records of, and persons active in, these organizations.

Subjected to intensive rhetorical analysis in this study are:

1. Twenty-one public addresses by men of prestige.
2. Seventeen popular radio-forum programs comprising a crucible of public discussion. The effect of seven of these is assessed from their mail responses.
3. President Roosevelt's employment of three forensic forms during a campaign preceding introduction of the bill, designed to create a receptive audience for it: a press conference, a fireside chat, and a state-of-the-Union address.

In these he contributed memorable concepts of the "garden hose," the "arsenal of democracy," the "four freedoms."

4. Statements by and cross-examination of the 29 witnesses testifying in public hearings scheduled by the House Committee on Foreign Affairs and the 57 who submitted their views to the Senate Committee on Foreign Relations. These discussions effected a plethora of publicity for issues involved and a consistent basis for subsequent argument on the floor of both houses.

5. House and Senate debate on the bill—highly relevant throughout and of high caliber. During three days of general debate about one-quarter of the House membership delivered formal speeches; on three following days 45 amendments were considered, 12 of them accepted. During fourteen days of general debate in the Senate, addresses were given by about one-half of the membership; four days were devoted to 34 amendments, 12 of which were approved. No amendment passed was unacceptable to majority forces; none constituted any real compromise. Votes in both houses exhibited striking correlation with the 2-to-1 ratio of polled sentiment in the country.

Patterns of argument, in the Congress and among the citizenry, centered about issues of war or peace and delegation of "dictatorial" powers to the Executive. Similar patterns of persuasion—in identifications, moving symbols, and appeals to fear and self-interest—were employed by rivals with variant objectives. On purely argumentative criteria—especially in analysis, inference, and rebuttal—opponents achieved forensic superiority. Despite a handicap imposed by the form of the bill, a nebulous grant of power to meet future contingencies, proponents gained persuasive advantage by invoking the prestige of power of the entrenched Administration. The debate, paradoxically, girded the noninterventionist movement for forthcoming battles by providing an issue which facilitated integration of sundry anti-war groups. Realistically, proponents' success is traceable to three influences: (a) of the inevitable trend of world events and American reaction to them, (b) of Administration majorities in Congress and nation, and (c) of public opinion, which had shifted in the direction of intervention just before this legislation was proposed and remained favorable to the bill throughout its entire debate. As a conditioning factor in this opinion the role of the spoken word was significant. It contributed to an ultimate sportsmanlike acceptance of the outcome, founded on

knowledge that resolution of this momentous issue had been democratic in both process and product.

Abstracted by J. CALVIN CALLAGHAN, *Syracuse University*

**Carmack, Paul Alfred, "Theodore Dwight Weld, Reformer," Ph.D. Thesis, Syracuse University, 1948.**

The purpose of this study was to assemble information on the life history of Theodore Dwight Weld. The pattern of the dissertation is chiefly biographical, but there was an attempt to keep the man in proper relation to the contemporary national movements, some of which he helped initiate and direct. Theodore Dwight Weld sought anonymity with the same passion that he sought reform of man's inhumanity to his fellow man. The purpose of the dissertation is to help re-establish Weld's position as a leader of reform in abolition, education, temperance, religion, and human rights.

To accomplish the purpose of the study, it was necessary to search and analyze the sources which shed light on Mr. Weld's efforts and his influence on his contemporaries. Because of Weld's persistent refusal to permit others to write his biography or credit him justly with his accomplishments of leadership, Theodore Weld strove for self-effacement with considerable success. Weld delayed but could not prevent an ultimate appraisal of his influence:

#### *Conclusions:*

1. As general agent for the Society for Promoting Manual Labor in Literary Institutions, Weld's influence on education was that of a democratizer. Labor, then in low esteem, was given a greater dignity because of its acceptance as having a place in advanced educational institutions. Students from lower income levels were given the hope and an opportunity to earn their expenses while attending college. He introduced coeducation, Oberlin style, to the East. He helped organize Negro schools and fought for educational and social equality for the Negro.

2. Weld's most powerful impact on American history was in his leadership in the struggle to free the slave. His contemporaries recognized and accepted the fact of his leadership. He was the leader of the Lane Seminary debates on slavery. The resulting suppression of academic freedom was widely publicized, and it was this persecution which gave impetus to the cause of abolition. Weld's work, as the abolition agent in Ohio in 1834-1835, was the grass roots

of the national movements. His strategy of using the evangelistic type of oratorical crusade against the slavery of human beings saved the American Anti-Slavery Society from failure. The society's program of using the pamphlet dissemination campaign was meeting a mounting opposition, both North and South. Weld's plan of branding slavery as a *sin*, forced action by both sections of the country. Weld organized, trained, and directed the famous "Seventy" abolitionist agents. Weld was a prime mover in the antislavery petition campaign which ultimately shifted the abolition struggle to the floor of Congress.

Weld's contact with the antislavery movement and its leaders in England made him one of the best informed of the American abolitionists. English reforms were closely copied here. Weld's research made him the encyclopedist of the movement. His pamphlets, articles, and tracts were the basis of most of the arguments of the leaders and abolitionist agents. Weld was the leader of the Congressional lobby for emancipation. His morale-building campaign in 1862 and 1863 was designed to create confidence in northern success in the Civil War.

3. Weld's influence as an orator was felt in many causes. As an evangelist with Charles G. Finney, Weld converted many young men to the church and the study of theology. As a solicitor for philanthropy, he made possible the continued operation of the Oneida Institute, the expansion of Lane Seminary, and the founding of Oberlin College.

In central and western New York, in Ohio and elsewhere, Weld's temperance lectures were most effective. Many temperance organizations were formed as a result of his efforts. The abolition leaders respected his leadership as an orator. He was the leader in the antislavery debates at Lane Seminary. His abolition agency in Ohio set the course of the abolitionist attack as a national movement. He selected, helped train, and advised the "Seventy" abolition agents. So successful were his morale-building lectures during the Civil War that a spurious, defamatory biography of Mr. Weld was publicized in an attempt to counteract his patriotic influence.

Abstracted by PAUL CARMACK

**Crawford, Paul Kerrins, "Ignatius Donnelly, Orator and Agitator," Ph.D. Thesis, Northwestern University, 1949.**

The purpose of this study is to contribute to an understanding of Ignatius Donnelly, called one of the "lost men of American history," and

especially to analyze his influence and characteristics as an orator and agitator. Inasmuch as Donnelly was a spokesman of the agrarian revolt throughout the final thirty years of the nineteenth century, the study describes not only those factors in his personal life which influenced his development into a cultivated and colorful agitator, but also the politico-socio-economic setting which stimulated his thinking and conditioned the receptivity of his hearers. Finally, the study traces Donnelly's literary and oratorical career and analyzes his speeches and speaking with the object of characterizing his rhetoric.

The most important source of materials is the collection of Donnelly papers at the Minnesota Historical Society, St. Paul. Among the other valuable sources are interviews and letters, contemporary newspapers, books from Donnelly's pen, government documents, and histories of the agrarian revolt.

Although born and educated in Philadelphia, Donnelly is remembered as a Westerner. In 1856 he forsook his Philadelphia law practice to found Nininger City, Minnesota. When Nininger City became a casualty of the panic of 1857, Donnelly turned to farming and politics. Although he had been a Democrat in Philadelphia, his antislavery views took him into the Republican party, where his ability as a campaign speaker led to his election as lieutenant-governor in 1859 and 1861. In this office he won popular acclaim as a parliamentarian and as a champion of honest government and the debtor class.

From 1863 to 1869 he served in Congress. Although his speeches on education, Reconstruction, and timber culture revealed signs of independent thinking, his principal interest, the development of the West through land grants to railroads and increased immigration, hardly distinguished him from other Western Congressmen.

His embarking on an independent political career was, in part at least, the consequence of a personal political feud. There is evidence in Donnelly's scrapbooks, however, that his study of the tariff was leading him away from protectionism.

Mirroring the discontent of Western farmers, he became successively: Anti-Monopolist, Granger, Greenbacker, Allianceman, and Populist. His revolt against "the idea that man is nothing and property everything" found expression in public addresses, newspaper editorials, and reform novels. In picturesque language he voiced the demands of the debt-ridden farmers for

tariff reform, regulation of corporations, and currency expansion. Thus he earned the designation, "the Apostle of Protest."

When not on the stump, in the legislative halls, or on the lecture platform, "the Sage of Nininger" could be found among the 3,000 to 4,000 books in his library, keeping posted on politico-economic trends or pursuing his literary studies. Besides contributing to the development of verbal facility and enhancing his reputation, Donnelly's literary activity involved him in platform controversy, particularly on the question of the authorship of the "Shakespeare plays."

His sensitivity to audiences and versatility of mind were demonstrated by the greater use of evidence and cogent argument in his speeches before a relatively critical audience such as the national House of Representatives; and, on the other hand, by his resort to humor, sarcasm, and graphic detail before sympathetic and less sophisticated agrarian audiences. Similarly, he employed a more logical and coherent organization in his Congressional speeches than in his campaign speeches, where factors in the local occasion and audience suggested the order of topics. He was quick to assess the audience. When he sensed a camp-meeting spirit rampant in a Populist convention, his address assumed the pattern of a revivalist's sermon. This ability to adapt likewise determined his oral style. Before Congress, it was, characteristically, formal and dignified. On the stump it had an appealing intimacy, though it was sometimes marred by coarseness; yet, university Shakespearean scholars who met him in debate were surprised by his urbanity and erudition.

The principal factors in his platform appeal were "the magnetism of the man," a crusading spirit, a ready wit, an ability to speak fluently without notes, a facile command of language, and an extraordinary power and flexibility of voice. Such talents in an orator dedicated to his cause assured his audiences of an exciting experience, seldom failed to produce at least temporary conviction and helped make him one of the best known Minnesotans of his day.

Abstracted by PAUL CRAWFORD, *Northern Illinois State Teachers College*

**Cromwell, Harvey, "The Relative Effect on Audience Attitude of the First Versus the Second Argumentative Speech of a Series," Ph.D. Thesis, Purdue University, 1949.**

Does the first or the second argumentative speech in a series have a greater influence on



audience attitude by virtue of its position in the series? How does position in the series affect the influence of affirmative and negative speeches, and of speeches on unrelated subjects? Should the stronger or the weaker speech come first?

These problems were attacked through a series of three experiments in which the subjects, 1,883 students, predominately male, enrolled in beginning public-speaking classes at Purdue University, heard argumentative speeches, recorded by the same male speaker, advocating the affirmative and/or the negative sides of one or both of two propositions (Federal Medicine, Required Arbitration of Labor Disputes). A control group of 235 students was used for testing the reliability of the Thomas-Remmers Attitude Scale used in the study and for computing predicted scores. Reliability of the scale was found to be .95 for the Medicine proposition and .88 for the Labor proposition. The pooled reactions of 58 auditors produced reliability coefficients of .90 or above for measuring attitude change.

Six speeches were used in the study: a strong affirmative and negative on each proposition, and a weaker affirmative and negative on the Medicine proposition. Sixty-five advanced students and later the 1,883 subjects in the experimental groups judged the four strong speeches as equally effective and the two weaker speeches as equal in effectiveness to each other but less effective than the strong speeches. Additional experimental control was provided by rotating the order in which the speeches were presented in each phase of the experiments.

The data were evaluated by two techniques: the difference of the *mean shift* in attitude of the *groups* of listeners (tested for statistical significance) and the *per cent* of the *individual* listeners who made a significant shift in attitude (a shift of one or more standard errors of estimate). The results from the two methods of analysis supported each other.

Previous studies of related problems dealing with the effects of primacy and recency and of climax had presented apparently conflicting results. The results of this study help to explain this divergence since it is shown that, "(1) The relative effect on audience attitude of presenting a recorded argumentative speech first or second in a sequence is not the same under all conditions; instead, *the relative effect of the order of presentation varies with the particular combination of speeches in the sequence.*"

More specifically, the results show that, "(2) When strong affirmative and negative arguments on the same proposition are presented in re-

corded speeches rated as equally effective, the speech presented in the second position has the greater influence on the attitude of the listeners.

(3) When, however, the affirmative and negative speeches are judged to be equal but *weak* in effectiveness, there is no evidence that either the first position or the second position has the greater influence."

Further, the results show that, "(4) When oral arguments are presented on the same side of a proposition in recorded speeches rated as possessing *unequal* strength, the greater cumulative effect on the attitude of the listeners occurs when the weaker speech is presented first and the strong speech is presented second. Specifically, the weaker speech results in a greater gain in the attitude of the listeners if it is presented in the first position rather than the second; whereas, there is no evidence that either position (first or second) in which the strong speech is presented (in sequence with a weaker speech) exercises a greater influence on the attitude of the listeners."

Finally, "(5) When speeches, judged to be equally effective, are presented on two different propositions, there is no evidence that either the speech presented in the first position or in the second has the greater influence on the attitude of the listeners."

The data also confirmed previous investigations showing that speeches rated as equal do not necessarily produce equal shifts in attitude.

Abstracted by A. H. MONROE, *Purdue University*

Davis, Frank B., "The Literary Societies of Selected State Universities of the Lower South," Ph.D. Thesis, Louisiana State University, 1949.

During most of the nineteenth century, literary societies at the state universities of Georgia, South Carolina, Alabama, and Mississippi provided the only approved extracurricular activities. This thesis reveals the nature and activities of these societies from their organization to the present. Sources included society manuscripts; student and university publications; contemporary newspapers; student letters, memoirs, and other manuscripts; related books, articles, dissertations, and theses; and interviews with former and present society members.

These societies were secret organizations, controlled and operated by the members without university supervision. Both regular and honorary members were included. When the societies were most influential, a large percentage of students were regular members. The chief activities consisted of debate, oratory, and declama-

tion. Secondary activities included gathering libraries, aiding indigent members, and sponsoring publications. These activities were financed by fees, fines, special levies, and donations.

These societies were organized early in the nineteenth century, grew rapidly from 1820 to 1840, and were at their best between 1840 and 1860. The Civil War halted most university activities, and literary societies never recovered their pre-war prominence, declining into the impotence which is their state at the close of this study. During this period of decline, fewer regular members were admitted, and honorary membership disappeared. The secondary activities were abandoned. Oratory and declamation were discontinued at the meetings, and only debate, which gradually became impromptu, remained. Decisions were based not, as formerly, on content, but on skill of delivery and finesse of technique. This decline resulted from a combination of factors: social fraternities divided interests and loyalties; athletics assumed an importance hitherto unknown; school publications, music, and other undergraduate interests developed; increased transportation facilities made it possible for the undergraduate to seek entertainment in neighboring cities; instruction in the speech arts became available in the curriculum; internal strife and "politics" developed.

The literary societies gave to generations of southern undergraduates the opportunity to meet outside university supervision, to hear and participate in various types of speaking and nonspeaking activities. They fostered and encouraged the early development of intersociety and intercollegiate speaking; they utilized a large number of debate topics which stimulated wide interest in many subjects; they created and nurtured a student interest in the speech arts.

Abstracted by HARRIETT IDOL, *Louisiana State University*

**Ecroyd, Donald H., "An Analysis and Evaluation of Populist Political Campaign Speech Making in Kansas, 1890-1894,"**  
Ph.D. Thesis, State University of Iowa, 1949.

This study investigates the nature of the political campaign speechmaking of the Populists in their first period of success in Kansas, 1890-1894. Specifically, it includes an analysis of the social environment in which the Populist Movement developed; an analysis of the Kansas audience of the period; a consideration of the background and platform techniques of the Populist leaders; an analysis of their basic issues, substantiating evidence, forms of proof,

refutational techniques; and an evaluation of the immediate and later effectiveness of Populist oratory.

Of major importance in the understanding of Populist speechmaking in the early 1890's is an analysis of the audience. The westward wave of Kansas settlement made the importance of the "boom" greatest in the central third of the state, and thus it was here also that the later "bust" was most felt. This meant that Populism had its biggest response in this section. Aside from the railroaders and miners, Kansans were almost completely agrarian. With the frontier days not long behind, the rural population that predominated had been well schooled in direct actionism. Social distinctions were not clear; national groups, religious sects, new settlers and old, lived side by side. Religious faith was mainly fundamentalist, and both its tenets and its evangelism were characteristic of the Kansas response to difficulty.

In the early 1890's economic pressures made Kansas people more distrustful of the party in power, and of the more privileged East. To them, the East controlled the money, and the Republicans the government: money was at the root of their problems, and the government was conspiring against them to prevent any solutions. The Farmers' Alliance educated its members in economics and finance, pointing out the shortcomings of the existing system, and the possible remedies. When Alliancemen formed the Populist party later, they therefore urged relief from the mortgage burden, and a fairer rate of interest. They wanted government ownership and operation of the railroads, and regulations covering the shipment and handling practices of the line elevators and stockyards. They cited George, Bellamy, and the other early Progressive writers; they studied the statistics of the census reports; and they examined their own experiences and those of their neighbors. The bases of their ideas were both theoretical and empirical.

Persuasive appeals were the mainstay of these ready, rough-and-tumble times. Thus, at Populist meetings anyone could speak, and many did. Genuine debate was common, and sarcasm and vituperation were used repeatedly. Even in the prepared speeches, delivery was direct and language was colorful.

Practically any speaker could give figures showing the course of debt and poverty, the strength and wealth of Wall Street, or the exorbitancies of railroad and line elevator charges. Refutation techniques were commonly used, and inconsistencies in the opposition's case

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were effectively pointed out. The citing of statistics, together with effective appeals to authority, and a telling use of illustration were the usual weapons of the Populist orator. One of the most important qualities of the successful Populist speaker, however, was his personal sincerity and zeal.

Populist success at the polls in Kansas in the early 1890's is testimony to the effectiveness of Populist speechmakers. They helped educate the rural electorate, and broke the power of the "bloody shirt." Most of their basic ideas have since been put into effect by one or another of the two "old parties" that once so bitterly opposed them. History recognizes that the success of the movement was largely the result of efforts of its speakers.

The main body of source material studied was the extensive file of Kansas newspapers collected in the Kansas State Historical Library, Topeka. Populist leaders seemingly left no diaries or speech manuscripts. Thus, articles in contemporary American periodicals, later historical evaluations of the movement and its leaders, memoirs and collected clippings from the period, and interviews with still-living Kansans who personally remember the early '90's assisted most in the analysis.

Abstracted by DONALD ECROYD, *University of Alabama*

**Ehninger, Douglas, "Selected Theories of Inventio in English Rhetoric, 1759-1828," Ph.D. Thesis, The Ohio State University, 1949.**

The thesis here abstracted presents an interpretative summary of five doctrines of *inventio* developed by English rhetoricians between 1759 and 1828. During this period inventional theory changed rapidly and radically in response to pressures exerted upon it by contemporary philosophy, science, and criticism. It departed in many important respects from the traditional classical analysis, and assumed a form essentially similar to that which it exhibits today.

The inventional systems singled out for special study are those of John Ward, George Campbell, Joseph Priestley, Hugh Blair, and Richard Whately.

As an expression of the classicism from which all important later treatises depart John Ward's *System of Oratory* (1759) may be regarded as one of the pivotal works upon which modern inventional theory turns.

Led by his study of contemporary philosophy—particularly the writings of Thomas Reid—to believe that the principles of rhetoric should

be inferred from an examination of the human understanding, Campbell broke with classical doctrine, and made the hearer rather than the speech itself the central factor in *inventio*. The sources of persuasion lay, he assumed, not so much in the substance of the orator's address as in the structure and habits of the listener's mind.

This radical change in focus meant that instead of inquiring, as *inventio* had traditionally done, how thought might be put at the service of expression, Campbell was led to ask the vastly different question how appeals might most effectively be employed to influence thought. In this inquiry lay the groundwork for the important eighteenth-century doctrine of management—a synthetic concept which brought together under one head such diverse matters as the finding, selecting, evaluating, arranging, and using of "proofs."

Though decidedly inferior to Campbell's *Philosophy* both in originality and depth of insight, Joseph Priestley's *Course of Lectures on Oratory and Criticism* (1777) also attempts to infer the laws of invention from an examination of human mental processes. But while Campbell used as the foundation for his system the "common sense" philosophy of Thomas Reid and, to a lesser extent, the doctrines of Locke and Hume, Priestley drew upon the associational psychology of David Hartley.

Motivated by a group of related factors, all of which spring directly or indirectly from the doctrines of "original genius," Hugh Blair declared that the ancients erred in supposing inventional activity reducible to a systematic science. "Artificial aids" cannot, he said, supply arguments on every subject; they cannot light the inner spark of creation. Attempts to systematize the inventional process are only pretentious shams. Rhetoric reaches its natural limits once it has ascertained the methods for "managing" effectively whatever materials may be supplied to it by extraneous means.

Accepting the obvious challenge implied in the doctrine that rhetoric does not comprehend a method of search and discovery, Whately developed an *inventio* which attempts to systematize the process of selecting and using cogent "reasons" ("arguments"), just as the ancients had attempted to systematize the process of "finding" proofs. Thus Whately's *inventio*, unlike that of the classical writers, was not concerned with the problem of finding out what to say; instead it was concerned with the problem of how best to "manage" previously derived elements of proof. Pathetic appeal Whately

treats not as an independent mode of persuasion, but as a "linear adjunct" to the *logos*.

In the gradual transformation of inventional theory from the classicism of Ward to the neo-Aristotelianism of Whately, the province of *inventio* was constantly expanded at the expense of the neighboring department of *dispositio*. Lost was the classical view that *dispositio* is concerned with the legislation, evaluation, and adaptation of arguments, as well as with their mechanical arrangement. Many of the functions traditionally distributed between these two "parts" of rhetoric were merged in the new and broader concept of "conducting" or "managing" an address.

Abstracted by DOUGLAS EHNINGER, *University of Florida*

**Ellis, Carroll Brooks, "The Controversial Speaking of Alexander Campbell," Ph.D. Thesis, Louisiana State University, 1949.**

This thesis is a study of the rhetoric of Alexander Campbell, a religious leader of the nineteenth century in the Church of Christ. Three debates are examined—one in 1829 with Robert Owen, a Scottish socialist, another in 1837 with Bishop John B. Purcell, a leading American Catholic, and the last in 1843 with the Reverend N. L. Rice, a Presbyterian minister. The first concerned the validity of Christianity; the second, Protestantism versus Catholicism; the third, certain differences in creed among protestant churches. These debates were held in large cities and the opponents were outstanding, so the debates attracted wide attention. The debates were recorded in shorthand, and in each case the printed record was certified as correct by both speakers.

Campbell looked upon theological discussions as an effective technique by which to disseminate his views. He felt, however, that debate was of value only when he had a qualified man as an opponent. Once an opponent had been agreed upon, Campbell insisted that rules of debate be drawn up, moderators appointed, and stenographers employed to take down the discussion in shorthand in order that the debate could be published.

Judged by modern standards, Campbell was not much concerned about the wording of the propositions to be discussed, for only in the Rice debate were the propositions clear and well stated. Campbell's strength lay in analysis, organization, and in gathering material. Most of his arguments were not original, but he exhibited a comprehensive understanding of the questions discussed. He quoted from the

Bible, ancient historians, church fathers, classical writers, skeptics, lexicographers, Bible commentators, reformers, and modern church leaders.

Without exception he attempted to associate his cause with truth, gave evidence of sincerity and acted with tact and moderation. Even though he was discussing three different highly explosive questions, there is no indication of Campbell's ever losing control over his emotions. His manner was more like that of a lawyer pleading his case before a jury than that of a frontier preacher denouncing a rival. When appeals to the emotions were employed, they were usually woven into his logical argument.

Because Campbell was more concerned in advancing his own case than in answering objections, he did not place major emphasis upon rebuttal. He used all of the special techniques of refutation, but only when he thought the refuted point would advance his cause. He was more suited for the affirmative than the negative in a debate, for he was essentially a builder.

Campbell was weakest in adapting his material to the audience. This is partly true because in each of the three debates he was as much concerned with the reading public as with the immediate audience. His interest in the published reports led him to read his affirmative speeches in the Rice debate, to introduce some arguments which he acknowledged were not for the audience, but for the reading public, and to present in some instances an over-abundance of evidence. He did employ admirably the techniques of amplification, repetition, restatement, examples, rhetorical questions, and figures of speech. He declined, however, to employ humor.

Even though the Owen, Purcell, and Rice debates were held in large auditoriums, there was never enough room to seat all those who desired to attend. The daily newspapers carried reports of the debate, and often listed the arguments. The published reports were widely circulated both in this country and in England.

In spite of some deficiencies, Alexander Campbell was an effective debater. He was well qualified to use religious discussion as a technique to advance his cause.

Abstracted by HARRIETT IDOL, *Louisiana State University*

**Minnick, Wayne Channing, "British Speakers in America, 1866-1900," Ph.D. Thesis, Northwestern University, 1949.**

This study was undertaken for the purpose of reporting and analyzing the speeches and speak-



ing of British citizens who visited America during the period 1866-1900. The study sought to supply answers to questions such as the following: How great was the number of speakers who visited America in the period? Who were they? What did they say? How were they and their ideas received? Did their ideas have any appreciable impact upon American thought? What American attitudes offer possible explanations for the kind of reception that the ideas of British speakers received? What did British speakers think of American audiences? And, finally, what did American listeners think of Englishmen as speakers?

A survey of contemporary publications, primarily newspapers and periodical literature, produced the names of, and relevant information about, more than 125 English speakers who visited America in the years 1866-1900. These speakers ranged in stature and reputation from men as eminent as Matthew Arnold, Thomas Huxley, and Herbert Spencer to obscure figures such as Seymour Hadden, Gerald Massey, and J. G. Wood. Most of the speakers, however, were capable, educated middle class Englishmen with professional interests in religion, science, literature, journalism, and the like.

From published texts, and from newspaper and periodical sources, over three hundred texts of speeches were obtained, read, and analyzed. The subjects of these speeches clustered in the main around a limited number of recurring themes and issues, principally (1) The Evolutionary Hypothesis, (2) General Science, (3) Education and Curricula, (4) History and Contemporary Events, (5) Literary Appreciation and Criticism, (6) Religion and Homiletics, (7) The Criticism of American Life and Institutions, and (8) Miscellaneous Topics, such as temperance, spiritualism, humor, and descriptions of English life and manners.

Since speeches are not presented in a social vacuum, each speech on a given theme was studied in relationship to the general context of American thought and attitudes on the subject as well as to its specific setting in time, place, and circumstance.

The quantity and tone of comment in the press of the era made clear that some of the speeches were accorded considerably more attention than the others. Analysis of the comment indicated that, although the stature of the speaker and special circumstances explain in part the extraordinary attention given to a few individual speeches, it was the controversial nature of the speaker's ideas which provided the most important single reason for the widespread

interest elicited. Some of the speeches were highlighted by sustained comment in the press which took on the nature of a running debate. From among these notable speeches, addresses by four lecturers have been singled out for detailed discussion in the study. These are Thomas Huxley's three lectures on evolution, Henry Drummond's lectures, "The Ascent of Man," Matthew Arnold's lecture on Emerson, and James Anthony Froude's lectures on Irish history. The discussion of each is focussed upon the American reaction to the speaker's ideas and possible explanations of that reaction as revealed by a study of the speech against the backdrop of current attitudes and opinion.

The comments of a number of British speakers on the characteristics of American audiences have been preserved in the writings of such distinguished English speakers as James Bryce, Matthew Arnold, John Tyndall, Edmund Gosse, and others. These opinions of American audiences are summarized and offered as interesting insights into American listening habits and social behavior. The characteristic most commonly attributed to American audiences by British speakers was that of undemonstrativeness, but intellectual alertness and a strong desire for flattery were also frequently mentioned.

Similarly, a large body of American comment on the platform performance of British speakers has been brought to light and reported. The criteria of oratory, expressed or implied in the comment of American listeners, indicated that Americans were partial to bodily grace and vocal adroitness in delivery, fluency and readiness in expression, and recognition of and adaptation to audience attitudes. Holding to these standards, American critics considered English speakers, with notable exceptions, deficient in fluency and readiness of expression and in accommodation to audience attitudes.

In general, the results of the study suggest that the influx of British speakers into the United States in the latter half of the nineteenth century was a social event of considerable importance, and that British speakers played no small part in the transmission of culture from the Old World to the New.

Abstracted by WAYNE C. MINNICK, *Florida State University*

**Phifer, Gregg, "The Last Stand of Presidential Reconstruction; A Rhetorical Study of Andrew Johnson's Swing around the Circle in 1866," Ph.D. Thesis, State University of Iowa, 1949.**

This study concerns President Andrew Johnson's appeal to the people in the fall of 1866. Beaten in both House and Senate by the Radical Republicans, he toured the northern and border states supporting Conservative congressional candidates who favored restoration and admission of southern representatives to Congress. Johnson failed, and his voice was the dying gasp of presidential Reconstruction. In the fall elections came the triumph of a harsh peace, of military governors and carpetbaggers, of Thaddeus Stevens and Charles Sumner.

Johnson's persuasive efforts were studied by standard historical-rhetorical techniques. Most helpful sources were newspaper files in major cities along the route. Gideon Welles' *Diary* provided an eyewitness narrative of the tour. Also valuable were the *Congressional Globe* (especially its supplement, "The Trial of Andrew Johnson"), *Messages and Papers of the Presidents*, and the Johnson Papers.

On his tour Johnson argued that (1) the time had come for peace and reconciliation; (2) the Constitution forbade both secession by the South and exclusion by the North; (3) partisan politics should be abandoned in favor of immediate restoration; (4) he would do a better job of Reconstruction than the Thirty-ninth Congress. He supported the prewar Constitution and Union with one essential change: abolition of slavery, the "apple of discord" in his eyes.

Johnson's opponents on the stump and in the press revived wartime hatreds, waving a shirt freshly bloodied in riots at Memphis and New Orleans and insisting that the South do additional penance before resuming its place in the national government. In focusing attention upon the "southern question," constitutional interpretation, and personalities, the President allowed the Radicals to suppress such issues as Negro suffrage, the Fourteenth Amendment, economy in government, banking and currency reform, business subsidy, high protective tariff.

Johnson's speech methods mirrored his Tennessee political upbringing. He relied on general preparation, discussing each topic as it occurred to him or was suggested from the crowd. His wording followed the inspiration of the moment and, despite occasional lapses in grammar, which made him vulnerable to newspaper caricature, was usually easy to understand and frequently vivid in imagery.

Appearance and voice helped make Johnson a convincing speaker, though hoarseness handicapped him early on the tour. Through most of his journey, even during a mob scene at

Pittsburgh, he remained calm and dignified; but lapses at Cleveland and St. Louis provided ammunition for Radical attack.

An ovation greeted the presidential party at Philadelphia and through New York State. Conservative newspapers were enthusiastic while the Radical press seemed a little stunned. Ohio's Western Reserve, however, provided less sympathetic audiences. St. Louis heckled Johnson, and Indianapolis received him with a riot inspired by Radical politicians.

Within the circle of his immediate hearers Johnson probably won support. Ninety-five per cent of the voters, however, learned of the tour only from the press. And Radicals controlled most influential papers. Newspaper speech texts are reasonably accurate, though a false but potent Radical assault upon Johnson and the South was led by columnist David R. Locke ("Petroleum V. Nasby") of the *Toledo Blade*, cartoonist Nast in *Harper's Weekly*, and editor James Russell Lowell in his *North American Review*.

Johnson lost the elections, but his defeat should not be interpreted either as a referendum on presidential Reconstruction or as a test of the President's speech effectiveness. He failed, not as a statesman or speaker, but as a practical politician in neither holding nor winning party support. Radicals controlled the Republican Party and Copperheads the Democratic, while Conservatives found themselves without party organization.

The importance of Johnson's "swing around the circle" in determining the results of the elections has been overestimated; certainly he failed to achieve what would have been a political miracle. In this critical hour, when a lesser man might have surrendered without a struggle and a greater one master-minded victory through new political strategy, Johnson relied upon the weapon he knew best: his own powers of oral popular persuasion. He lost, to be sure, and with him fell presidential Reconstruction. But the Radicals' margin of victory was not large, and the battle hard fought.

Abstracted by GREGG PHIFER, *Florida State University*

Umble, Roy Herman, "Mennonite Preaching, 1864-1944," Ph.D. Thesis, Northwestern University, 1949.

This is a study of Mennonite preaching in the United States and Canada from the beginning of the *Herald of Truth* (1864) to the death of Daniel Kauffman (1944), as shown by the life

and preaching of eleven representative ministers of the period, with one or more sermons from each, and critical and explanatory notes.

The purpose of this study is to collect, edit, and report selected, representative sermons; to analyze the sermons in relation to the speaker, audience, and occasion; and to consider the significance of preaching among the Mennonites.

Today the largest group of Mennonites in the United States and Canada is known officially as the Mennonite Church, with mission headquarters at Elkhart, Indiana, and publication offices at Scottdale, Pennsylvania. Living in more or less closely knit rural communities, they preserved the doctrine, culture, and language of their sixteenth century Swiss and German ancestors who survived severe religious and political persecution and migrated to the United States from Switzerland and south Germany. Late in the nineteenth century new leaders introduced new methods of church work in response to needs and pressures inside and outside the brotherhood.

Significant sources of sermon texts include the *Herald of Truth* (1864-1908), the *Young People's Paper* (1894-1899), official conference minutes and records, and unpublished papers in the Mennonite Historical Library and Archives of the Mennonite Church at Goshen, Indiana, and personal files. The authenticity of the texts of some of the sermons should be seriously questioned. Some were written from memory after they were delivered; some were taken down in shorthand as early as the 1880's. One was written out and read; two were written to be included in a projected book of sermons. Two recent sermons were reported stenographically.

Representative ordained ministers of the gospel in the Mennonite Church between 1864 and 1944 were selected for this study: John F. Funk (1835-1930), John S. Coffman (1848-1899), Menno S. Steiner (1866-1911), Daniel J. Johns (1850-1942), Jonas S. Hartzler (1857- ), Daniel D. Miller (1864- ), Daniel H. Bender (1866-1945), Joseph S. Shoemaker (1854-1936), Amos D. Wenger (1867-1935), George R. Brunk (1871-1938), and Daniel Kauffman (1865-1944).

For each of the eleven men selected, a biographical section summarizes (1) his background and education; (2) his major life periods, and the causes, movements and men with whom he lived and worked; (3) an estimate of his characteristics and contribution; and (4) his speaking. This overview leads into the historical and rhetorical setting for the complete text of one or more representative sermons. Explanatory and

critical footnotes present a rhetorical analysis and seek to recreate the original occasion. At the end of the treatment of each of the eleven, a selected bibliography lists his speaking, writing, and biographical data.

Both before and after the ordination of these men their ability to speak in public was a factor in their leadership and in their influence and contribution. Their sermons lean heavily on the New Testament and are characterized by a strong appeal for personal belief and individual commitment. With the Bible as the background and the focus of their preaching, the ministers of this study illustrate a certain uniformity in method of organization and proof. Contrary to the Mennonite practice of their time, these men prepared their sermons, spoke from an outline, and encouraged others to make careful sermon preparation.

The personality of the men and their characteristic choice of ideas and methods of proof were reflected in their method of presentation. Their delivery, conversational in manner, was marked by absence of exaggerated gesture, shifts in posture, and movement of vocal pitch and volume.

Within the lifetime of these men sermons changed from half-memorized rote preaching to a presentation based on direct and indirect preparation, meditation and outlines. They encouraged, rather than resisted, the shift from the German to the English language.

These men believed that publication, evangelism, Sunday school, Bible conference, conference organization, and higher education should serve the church as tools in carrying out its divinely appointed task. In view of the inactivity and opposition of the church both among the leadership and the laity, these men achieved within two or three decades (the "Great Awakening," 1880-1910) a most satisfying response to the new methods of strengthening the brotherhood. This was the goal that these men set for themselves and the vision they passed on to their followers.

Adequate source material exists for further research and rhetorical study in Mennonite preaching from the sixteenth century to the present and might concern itself with individual ministers, historical periods, and conference groups.

Abstracted by ROY H. UMBLE, *Goshen College*

Whitaker, William Bishop, "Thaddeus Stevens: Spokesman for the Vindictives and Creator of the 'Solid South,'" Ph.D. Thesis, University of Wisconsin, 1949.

Thaddeus Stevens was a Representative to Congress from the ninth district of Pennsylvania for the years 1849-1853, and, for a second time, from 1859 to his death in 1868. His tenure in the lower House embraced the years of Civil War and the three years of reconstruction.

The study presents the influence and virtual dictatorship exercised by Stevens over the legislation of this period. It advances conclusions regarding the results of the program of the Vindictives, headed by Stevens, the "Great Commoner," in forcing the secession states into the Democratic party, a position from which they have deviated on but two occasions since their return to the Union.

Emphasis in the study is placed on the effectiveness of Stevens' speeches in support of his program, with authoritative commentary from his contemporaries on the subject of his forensic methods.

The original contribution of the thesis lies in documenting the contributions Stevens made to the reconstruction legislation, and the permanent results of that legislation.

Proof is offered in support of the conclusions that Stevens initiated legislation emancipating the slaves, making the Negroes citizens, and, although the ratification of the 15th Amendment was not complete until two years after the Pennsylvanian's death, the granting of suffrage to the Negro.

The Great Commoner's responsibility for the First Reconstruction Act, and the supplement thereto, The Tenure of Office Bill, and the Command of the Army Act which placed the military occupation under the Congressional control, is considered.

One chapter is devoted to the impeachment and trial of Andrew Johnson, President of the United States. Stevens' part in securing the impeachment and attempted conviction is established.

Source materials used, in addition to the Congressional *Globe*, predecessor of the present *Record*, are government publications and the writings of Northern and Southern leaders of the time. Especially rich in information pertinent to the study were the records of three members of the Cabinet, Welles, Seward, and McCulloch; the two volume commentary on Congress by James G. Blaine, and numerous biographies of Congressional leaders such as: Stevens, Sumner, Wade, Davis, and Chandler.

The thesis title is adequately supported by the evidence offered. Thaddeus Stevens was the leader of the Vindictives, dictator of the Republican party from December of 1865 to his

death, and was responsible for the legislation which increased the bitterness between the two sections of the Country and drove the South into the solidly Democratic ranks.

Abstracted by WILLIAM B. WHITAKER

**Baker, Merrill T., "Argumentative Techniques in Robert H. Jackson's Address to the International Military Tribunal," M.A. Thesis, State University of Iowa, 1949.**

This study examines Jackson's opening address before the court at Nuremberg, Germany. Scope, nature and structure of the arguments as well as evidence are examined and evaluated. The study describes the speaking situation and general background. Audience adaptation is evaluated. Conclusions are drawn relative to the immediate and more general effectiveness of the speaker. The appendix contains a copy of the speech, and the agreement and charter constituting the court. Described is the system of simultaneous translation and the court procedures. A selected bibliography is included.

Abstracted by MERRILL T. BAKER, *State University of Iowa*

**Cappellanti, Eva Marie, "A Survey of Possibilities for Analytical and Critical Studies in the Field of West Virginia Public Address from 1860 to 1900," M.A. Thesis, West Virginia University, 1949.**

The purpose of this study was to determine the possibilities for future studies in the field of West Virginia Public Address from the year 1860 to the year 1900. Among the phases investigated were (1) the background of population, education, religion, newspapers, and industry; (2) historical movements giving rise to speaking occasions, such as the secession movement, the new state movement, the temperance movement, and the lecture movement; (3) prominent personalities identified with these movements, such as Waitman T. Willey, John S. Carlile, Francis H. Pierpont, Stephen B. Elkins, and Nathan Goff; and (4) the speaking occasions of these men, identified as religious, political, legislative, judicial, and ceremonial.

It was found that history books, biographies, newspapers, theses, and other sources, both secondary and primary, contain pertinent information relative to the public speaking activities which took place in West Virginia during the period under consideration.

The topics investigated were found to be fruitful areas for research, with the exception of the judicial occasion. Specific material rela-



tive to the judicial occasion was found to be negligible, although there were indications of its existence.

The conclusion reached was that the public address of West Virginia is an area in which scholars could pursue diverse paths and make valuable contributions to the increasing emphasis upon American Public Address as a historical influence.

Abstracted by EVA MARIE CAPPELLANTI, *West Virginia University*

**Dahle, Thomas Locke, "Public Speaking in Wisconsin: 1870-1880," M.S. Thesis, University of Wisconsin, 1949.**

Public speaking in Wisconsin during the 1870-1880 period is described on the bases of general historical background and a sampling of approximately two thousand six hundred public speaking references. These references were extracted from thirty-seven of the newspapers published during that time.

The study disclosed widespread public speaking activity on all social levels and a keen interest in speech as a means of entertainment and communication.

Further, it revealed several interesting aspects of public speaking in Wisconsin. For example, large foreign language elements made public speaking a multi-lingual activity. German, Norwegian, Danish, Indian dialects, and other languages were used in addition to English. The study also showed that women were taking an increasingly active part in public speaking, and that the widely attended public meetings, which met to consider a great variety of problems, were a major factor in determining the course of events.

The influence of the elocution movement was indicated by references to instruction in the art, and by the apparent emphasis on delivery and eloquence.

Abstracted by THOMAS L. DAHLE

**Dean, Richard Lawrence, "An Analysis of the Senatorial Debate on the Labor-Management Relations Act of 1947," M.A. Thesis, Louisiana State University, 1949.**

The study presents a rhetorical analysis of a Senate debate. Consideration is given to the factors which precipitated the controversy, the basic issues, and the argumentative techniques which characterized the discussion.

In supporting their cases the Senators utilized the recognized forms of argument with varying degrees of effectiveness. Argument from authority probably constituted the strongest form of

support. In general causal argument and analogy were weak. Frequently Senators made unsupported and sweeping assertions, supporting them with only pathetic appeal.

It appears that the Senate debate did not materially alter the final vote, although it did cause modification in some particular provisions. Individual Senators capitalized on the occasion to air their views to a national audience.

Abstracted by WALDO W. BRADEN, *Louisiana State University*

**Duncan, William Walter, "A Study of the Clergyman, Ralph W. Sockman, As a Radio Speaker," M.A. Thesis, University of Michigan, 1949.**

The body of this thesis consists of three parts: (1) a discussion of the radio program, the National Radio Pulpit, and its presiding clergyman, Dr. Sockman; (2) a discussion of what constitutes good radio delivery and of Sockman's own delivery; and (3) an analysis of three of Sockman's radio sermons.

The thesis points to the over-all conclusions that Dr. Sockman is a successful and effective radio speaker because of a good cultural heritage, a sound general education as well as specific training in theology, in speech preparation and delivery, and plenty of experience on the speaker's platform and before the microphone.

Abstracted by WILLIAM W. DUNCAN

**Eastman, Norwood Dean, "A Study of the Speaking Style of Harold E. Stassen," M.A. Thesis, University of Michigan, 1949.**

The problem is this: What are the elements of style in the speeches of Stassen? The first step was to gather biographical data through use of periodicals and a personal interview with Stassen. The second step was to consider preparation and delivery through four sources: what Stassen said, what current writers said, what manuscripts of his speeches showed, what recordings of his speeches showed. The third step was to consider representative speeches from three periods in his career from these points of view: background, audience, occasion, and purpose; organization of sentence structure, and delivery; elements of style such as word choice, metaphor, simile, repetition, epigram, balanced sentences, and rhetorical questions. Numerous quotations were used to clarify each point. The findings show that his present speaking reflects early training; his delivery is direct and sincere to the point of being overly intense; his words are simple; his speech organization is clear;

humor is seldom used; figurative language is used sparingly; repetition and series are used often; his conclusions are brief and pointed.

Abstracted by NORWOOD D. EASTMAN, *Michigan State Normal*

**Gehring, Mary Louise, "The Invention of Russell H. Conwell in His Lecture 'Acres of Diamonds,'" M.A. Thesis, Louisiana State University, 1949.**

The writer has traced the genesis of Conwell's ideas, his general study habits, his immediate preparation, his adjustment to the changing times and his numerous audiences.

All known versions of the lecture were carefully compared and analyzed. Although the theme remained the same throughout its many presentations, the arrangement and supporting materials were changed considerably to meet the challenges of new situations.

Abstracted by WALDO W. BRADEN, *Louisiana State University*

**Grissinger, James Adams, "An Analysis and Evaluation of the Use of an Electronic 'Opinion Meter' in Measuring the Cooperative Effect upon Audience Opinion of Panel Discussion and Formal Debate," M.A. Thesis, Ohio State University, 1949.**

It was the purpose of this study to examine the influences of panel discussion and formal debate in relation to the extent of opinion shift, its pattern and direction.

Equated debate and discussion phonograph recordings of a controversial question were played to twenty audiences composed of college students. By means of the General Electric Opinion Meter and the Woodward Ballot, tests were made of the opinion shift in the test audiences, data being taken before, during, and after the programs were heard.

It was found, in part, that the discussion and debate both effected significant shifts of opinion, but that, according to the Opinion Meter data, the panel discussion caused a significantly greater net shift. The ballot data did not show any significant difference in the comparative effect of the two presentations. Both the ballot and the Opinion Meter seem to be valid and reliable; their usefulness evidently depends upon the type of testing undertaken.

Abstracted by JAMES A. GRISSINGER, *College of Wooster*

**Gurganus, George, "A Case Study of a Religious Speaking Campaign," M.A. Thesis, Syracuse University, 1948.**

The author, a minister, evaluates the effectiveness of four speeches he delivered to four Church of Christ congregations in Tennessee while soliciting funds for a Bible camp—in terms of donations secured, successful audience adaptation, and lasting effects.

Analyzing beforehand the relationship between himself, subject, audience, and occasion, he prepared a flexible outline of a basic speech, incorporating an emphasis upon benefits of the proposed camp and the need for financial support of it. A Southerner, he employed common background to relate himself to his listeners.

A diary compiled throughout the campaign described the speaker's attitude toward each speaking situation and analyzed his arrangement of materials for maximum audience response.

After delivering each speech, the speaker wrote out its appropriate text, appending marginal comments reflecting immediate critical observations. Judgments resulting from interviews with leading members of the congregations were also noted.

Questionnaires mailed a year later to two hundred listeners, inquiring about the speaker's personality and persuasiveness, yielded favorable responses; from this survey, however, no objective inferences could be drawn.

Abstracted by JOHN DE LA VALLEE, *Syracuse University*

**Hansen, Norman J., "Audience Interest Factors in Debate," M.A. Thesis, University of Nebraska, 1949.**

The purpose of this study was to discover and evaluate practices in audience debating. The procedure involved a survey of the common practices, followed by an evaluation of representative debates and debates before "live" audiences.

Of 159 schools replying to a questionnaire, 81% reported an audience debate program, with an average of 13 audience debates per year, which represented 25% of their debate program; that the "conventional" type of debate was used most often, "cross examination" next, and the "direct clash" next; that 72% of the schools "never," or only "occasionally" use decisions in audience debating; and that 68% of the schools hold a forum period varying in frequency from "sometimes" to "always."

On a second questionnaire, using a rating scale constructed for evaluation, it was found that the following factors, listed in the order of importance, contributed most to the interest of the audience: (1) simple, clear language;

(2) subject of the debate; (3) clear organization; (4) manner of delivery; (5) personalities of the speakers; (6) the decision; (7) form or type of debate; (8) arguments used; and (9) information used. The items receiving a rating lower than the average for the 15 interest items studied included: (1) audience participation; (2) chairman's comments; (3) clever replies; (4) humor; (5) appeal to personal interests; and (6) audio-visual aids.

Abstracted by LEROY T. LAASE, *University of Nebraska*

**Hempel, Martha, and Laird, Melba, "An Experiment in Group Discussion as a Method of Mental Hygiene Education," M.A. Thesis, University of Denver, 1949.**

The plan of the experiment was intended to bring about a closer integration of services between the school and other social agencies in the community. The purpose of this study was to investigate the effectiveness of group discussion as a method of reaching attitudes and feelings toward the goal of general mental hygiene education. The study was conducted in one junior high school of around 1,200 students. At each of the eleven meetings recorded one child was selected by one of the school staff members as the problem for discussion.

Abstracted by BERNARD JACKSON, *University of Denver*

**Hildreth, Richard Armand, "Quintilian—The Good Man and Ethical Proof," M.A. Thesis, University of Wisconsin, 1949.**

Sections of the study investigate Quintilian's conception of the "good man," explain the relationship of the "good man" to the ethical, discuss the qualities of ethical proof, examine the relationships among ethical, logical, and emotional proof, and show Quintilian's conception of the revelation of ethical proof in style, delivery, thought, and disposition.

Abstracted by RICHARD A. HILDRETH

**Hill, Dietrich Arno, "Meeting the Charge of Communism: Study of the Speech Given by Paul H. Douglas, September 22, 1948, at Urbana, Illinois," M.A. Thesis, University of Illinois, 1949.**

An analytical study of the preparation, development, rehearsal, presentation, and immediate effect of a speech crucial to Douglas's election to the Senate, the thesis shows clearly that subsequent to the speech Douglas's opponents utterly abandoned their strategy of publicly

tarring Douglas as "a friend of Communism and a foe of our republican form of government." Hill seeks to account for the manifest effect. Drawing upon personal knowledge gained through his friendship with Douglas and through his own campaigning, Hill gives an authoritative picture of the planning and preparation of the speech, the reasons for selecting its time, place, and occasion, the general composition, the audience, the reception of the speech during and after delivery, the style of delivery, and the chief methods of persuasion employed. Hill reveals the speech as that of skillful debater's refutation by a seasoned speaker who, although he took every advantage of time, place, and political counsel, rested heavily upon extensive testimony and his own character and career, and left no debater's device unused. The precise text of the speech is reproduced in the Appendix.

Abstracted by K. R. WALLACE, *University of Illinois*

**Hill, Howard A., "The Study of the Persuasive Factors in the Speeches of Harry S. Truman in the 1948 Presidential Campaign," M.A. Thesis, Marquette University, 1949.**

An examination of the manuscripts of the speeches delivered by the democratic candidate for President of the United States with a view of discovering the incidence of the factors of persuasion commonly listed in such classifications in the current literature relative to the subject. The general conclusion is that the psychological factors are more used than the logical.

Abstracted by HUGO HELLMAN, *Marquette University*

**Hopkins, Thomas A., "A Study of the Oration of Philander C. Knox," M.A. Thesis, The Pennsylvania State College, 1949.**

Knox was considered worthy of study because, though he successively held such high positions as Attorney General, Senator, and Secretary of State, he remains a minor figure in American political life. Two speeches from the earlier period of Knox's life were selected for analysis with respect to composition and material, delivery, and effect. Both speeches were delivered in Pittsburgh, the first, against the trusts, before the Chamber of Commerce on October 14, 1902, and the second, a campaign address for Theodore Roosevelt, before a general audience on November 5, 1904.

A brilliant forensic lawyer, as shown by his

success in the Northern Securities Company case argued before the Supreme Court, Knox retained much of his courtroom style before popular audiences. Ultra-logical in development, legalistic in language, and almost devoid of stylistic embellishment, his popular oratory made few concessions to the common man. This lack of popular appeal in his oratory is worthy of further study as a possible factor in preventing Knox from becoming a presidential candidate.

Abstracted by JOSEPH F. O'BRIEN, *The Pennsylvania State College*

Huesemann, Theodore, Jr., "A Study of the Rhetoric in the Dennison-Ranney Debate at Tiffin, Ohio, 1859, together with a Study of the Audience Adaptation of Major Issues in the Remaining Debates, and including the Text of the Tiffin Debate," M.A. Thesis, The Ohio State University, 1949.

This study followed the general pattern of Aristotelian criticism: the speaker's stock of ideas, the premises of his thinking, the kinds of appeal employed, and the other ancient categories of rhetorical criticism. Memory and delivery were not included because (1) contemporary criticism was too biased, and (2) there was no indication whether the speeches were delivered from manuscript or from memory.

Dennison was more adept in imagery, antithesis, parallel construction, and analogy, which supported his logic and made it vivid. Ranney relied primarily on logic; thus his style was neither so lucid nor so persuasive as Dennison's. Dennison excelled in audience adaptation.

A collection of contemporary newspaper comments is included in the thesis, and a verbatim report of the first debate at Tiffin, as it appeared in *The Ohio State Journal* September 8, 1859.

Abstracted by BERT EMSLEY, *The Ohio State University*

Iezzi, Frank, "The Discussion Methods of Reviewing Stand Broadcasts," M.A. Thesis, University of Wisconsin, 1949.

Since discussion is one of the *sine qua non* elements of the democratic process, it behooves us to examine what passes as nationwide radio discussion fare. Only by amassing a body of objective evidence can suggestions be validly made as to how these discussion programs may be improved. Therefore, twenty representative broadcasts of the Northwestern Reviewing Stand were heard, and written transcripts of them analyzed.

It was found that:

1. The actions of the moderator and the participants, as well as the selection of topics for discussion conformed to the requirements prescribed by prominent discussion theorists.

2. The logical pattern of discussion was only partially observed: the problems were impartially introduced; there was some analysis; the bulk of the time was spent in developing suggested solutions; there was seldom any attempt to arrive at group consensus; there was no attempt to verify a chosen solution. However, this is in conformity with the stated objective of the program which is to stimulate interest in the problem—not to solve it.

Abstracted by MARIE CATANZARO, *Queens College*

Kilgust, Dean Arthur, "Massachusetts Election Sermons," M.S. Thesis, University of Wisconsin, 1949.

The study of the Massachusetts election sermons was primarily an analysis of a historical speech situation which was unique in a few New England colonies. The object of the thesis was to discover the church-state relationship in the colony of Massachusetts, and the relationships of these annual election sermons to that situation.

Thirteen sermons were studied, covering the years from 1638 to 1798. These sermons, in their published form, were made available by the Wisconsin Historical Society. The sermons were examined to determine their adaptation to the speech situation, and for their significance in the historical context.

It was discovered that, in general, the speakers did not use their position to advocate specific legislation. The greater number were limited to discussions of the place and importance of civil government. The sermons of the Revolutionary period showed a tendency to treat of the issues of self-government and freedom. The decline of the church-state relationship is reflected in these sermons, and there is also evidence of significant changes in homiletical technique.

Abstracted by DEAN KILGUST

Krause, Jeanne Laverne, "Mary Davison Bradford, Wisconsin Educator and Speaker," M.S. Thesis, University of Wisconsin, 1949.

Mary Davison Bradford (1856-1943) was an outstanding educator, speaker, and civic leader in Wisconsin. What she accomplished can be accredited in part to her dominant personality and to her speaking abilities. It is the exam-



ination and compilation of her speaking experiences which are recorded in this thesis.

Primary source material for this thesis includes: *Memoirs of Mary D. Bradford*, personal interviews and correspondence, proceedings of national and state conventions of teachers, educational scrapbooks belonging to Mrs. Bradford, college publications, magazine articles, and newspaper articles.

The thesis investigates Mrs. Bradford from the following points of view: biography, speech training, an analysis of speech techniques and personality, speeches delivered at teachers' institutes, speeches delivered at the Wisconsin Teachers' Association and the National Education Association meetings, and numerous other professional speeches. In addition to this, one hundred and fifty speaking occasions with approximate dates of delivery have been recorded.

This thesis establishes the fact that Mrs. Bradford, through her public platform appeals and her energetic personality, brought about striking changes in Wisconsin schools and encouraged progressive education.

Abstracted by JEANNE KRAUSE

**Lamb, John Hall, "An Analysis of the Aristotelian Concept of Ethical Proof in Representative Contemporary Speech Literature," M.A. Thesis, State University of Iowa, 1949.**

Ten modern speech texts—by Winans, O'Neill, Woolbert, Murray, Monroe, Crocker, Ewbank and Auer, Weaver, Oliver, Thonssen and Gilkinson—were analyzed for their treatment of the Aristotelian concept of ethical proof: that is, the intelligence, character, and good will of the speaker as a means of persuasion. The texts were examined for reference to ethical proof as such, or to these three elements of it. Only three of the texts recognized ethical proof as such, but all of them discussed in varying degrees and ways the importance of the speaker's intelligence, character, and good will in effective speechmaking.

Abstracted by JOHN HALL LAMB, *State University of Iowa*

**Linn, Edmund Holt, "A Rhetorical Analysis of the Methods of Proof in Representative Sermons of The Reverend Dr. Harry Emerson Fosdick," M.A. Thesis, State University of Iowa, 1949.**

This study analyzed and evaluated the methods of proof in three representative sermons.

It concluded that Dr. Fosdick: (1) Dealt with

ideas which were significant because they described, analyzed and solved vital personal and social problems; (2) advanced his ideas long before presenting them in these sermons; (3) supported his ideas with a commendable balance of logical, ethical and pathetic proof. Fosdick depended primarily upon logical proof, such as causal reasoning, general illustration, specific instance, and infrequently authority and statistics. Nevertheless, he also made strong ethical and pathetic appeals. His major ethical proof consisted of skilfully identifying himself with his listeners and their problems, associating himself with values of supreme moral worth to them, handling his materials with directness, honesty and wisdom, showing wide acquaintance with contemporary affairs, and praising moderately his cause and hearers. His chief pathetic appeals were to moral excellence and social service.

Fosdick's methods of proof, therefore, reveal distinctive skill in supporting his ideas so as to secure their acceptance by his listeners.

Abstracted by EDMUND LINN, *Andover Newton Theological School*

**Loschen, Janice Myrle, "The Speaking of Homer T. Bone," M.A. Thesis, The State College of Washington, 1949.**

The purpose of this thesis is to analyze Homer T. Bone's activity as a public speaker. The study is concerned with Bone's biography, insofar as it contributes to an understanding of his activity as a speaker, the issues with which he was identified, his sources of proof, and his techniques.

The conclusion indicates that Bone relied heavily on logical proof; in making arguments clear he characteristically employed statistical data, testimony, extended illustrations, repetition, and analogies. He combined this with a high degree of skill in refutation, notable for its directness of attack. His use of emotional proof was always sincere and never obvious.

Bone drew enthusiastic audience responses because he knew his audiences, what they were thinking, and, more important, how they felt about things. He was a leader of crowds, and they responded to his leadership.

Homer T. Bone was an effective speaker, one whose style of speaking, personal magnetism, and intelligent analysis of the speaking situation caused him to effect long-range influence on the social group.

Abstracted by GEORGE WILLIAM MALLY, *The State College of Washington*

**Martin, Julianne, "Fenelon's Theory of Pulpit Eloquence," M.S. Thesis, University of Wisconsin, 1949.**

No country has been able to assemble a greater concourse of ecclesiastical orators than that of France from 1650 to 1700. Quite naturally, it was a national period which witnessed the growth of several divergent schools of oratory.

François Fénelon (1651-1715), an influential religious personage of the age, as well as an outstanding writer in the fields of government, history, literature, philosophy, and education, became the literary crusader of one of these 17th century schools of rhetorical thought. The purpose of this study was to present his theories of pulpit eloquence.

Part I of the thesis is devoted to a description of the politics, literature, and oratory of this second half of the 17th century, which was also the period which marked the reign of Louis XIV. Part II, the core of the study, is an exposition of Fénelon's theories of oratory. The five classical canons of rhetoric were used as the general pattern on presentation.

The Fenelonian theories are founded upon the best literary traditions of the ancients. The contrast which exists between these theories and the age in which they were conceived, however, is essentially, the key to their significance; Fénelon's constant demand for "natural simplicity" was in direct opposition to the artificiality which characterized the 17th century of Louis XIV.

Abstracted by JULIENNE MARTIN

**McBride, Sara Ann, "Forensic Activities at the University of Florida, 1905 to 1932; With Special Attention to Literary Societies," M.A. Thesis, University of Florida, 1949.**

While this study surveys all the forensic activities at the University of Florida from 1905 to 1932, a major portion of it is devoted to the history and activities of the several literary societies of the institution. The date of 1905 was chosen as a beginning because of the passage of legislation which provided for the merger of five state institutions into two; 1932 was selected as the terminal date because of the reorganized forensic program.

Nine literary societies were studied. They were the Dixie, Alpha Sigma, Yocum, John Marshall, Farr, Peabody, Agricultural, Benton, and Commerce. All of these were organizations for the training of speakers. Very early they joined in various inter-society debating and speaking contests; later they were the groups which initiated intercollegiate debate.

Since the literary societies had been instrumental in the development of intercollegiate debating, the thesis, in a second part, traces that program through accounts of individual debates scheduled, the formation of triangular debating programs with other institutions, the touring of teams, the first international debates, and the participation of the university in early tournament events. Attention is given, also, to the development and sponsorship of various oratorical contests.

Abstracted by DALLAS C. DICKEY, *University of Florida*

**McCoy, Lowell George, "Ethical Proof in the Verrine Orations," M.A. Thesis, The Ohio State University, 1949.**

Cicero's concept of ethical proof, more inclusive than that of his predecessors, is embodied in the term *conciliare*. It encompasses everything that recommends the speaker to the audience and secures a favorable hearing. As set forth in *De Oratore*, *Brutus*, and *De Inventione*, the principal sources of ethical proof are the speaker's character, his personality, his delivery, and certain topics.

In the Verrine orations ethical proof is a major mode of persuasion. At the time of the trial, Cicero's character and reputation were good; he possessed the essential qualities, attitudes, and abilities with the possible exceptions of modesty and humility. We may infer from *De Oratore* that Cicero's delivery was effective. In the orations, topics respecting the speaker and the nature of the case contributed most to ethical proof. References to the adversary served only indirectly in this way and were designed primarily to arouse the emotions of the audience. Humor appears sparingly for Cicero believed laughter was inappropriate in this case.

Abstracted by BERT EMSLEY, *The Ohio State University*

**McDuffy, Verla, "The Value of Discussion in the Conflict Area," M.A. Thesis, University of Michigan, 1949.**

This thesis is an historical and analytical study of the "Monster Meeting" Forum as instituted and developed by the Senate Avenue Y. M. C. A. of Indianapolis, Indiana.

The forum has brought some of the foremost thinkers and speakers to its platform, both Negro and white. Its fundamental purpose has been to stimulate the thinking of the Negroes of that community. From the reports given in this study it has been noted that the Negro has

broadened his thinking beyond the racial issues to national and international problems.

Abstracted by VERLA McDUFFY

**Miller, Melvin Hull, "A Study of the Circuit Chautauqua in Representative Michigan Communities," M.A. Thesis, Michigan State College, 1949.**

This study traces the history of the chautauqua and lyceum movement in Michigan communities. It begins with its institution in 1873 at Lake Chautauqua, New York and ends with its decline following the advent of radio, pictures and improvement in communication. Emphasis is placed on the types of programs given in Michigan communities during the years from 1909 to 1930.

Abstracted by LUCIA C. MORGAN, *Michigan State College*

**Nelson, Donald W., "A Study of the Senatorial Speaking of Robert Y. Hayne," M.A. Thesis, University of Florida, 1949.**

Aside from the participation of Hayne against Webster in 1830 on the Foot Resolution, little is known of his other speaking in the United States Senate.

Hayne was in the Senate from 1823 to 1832. There he participated actively in Senate debate through the successive sessions of Congress on such matters as delivery of a eulogy on Lafayette, the enlargement of the navy, Imprisonment for Debt, the tariff of 1828, the suppression of piracy, the Panama Mission, the Bankruptcy Bill, Court Martial in the army, the South Carolina Protest, the Foot Resolution, Duties on Iron, the tariff of 1832, and many other issues. Hayne delivered about two major speeches in each session of Congress.

Hayne was influenced greatly by the thinking of Calhoun. There are no signs, however, of his adherence to the theory of Nullification prior to 1828. Moreover, Hayne was a speaker of culture and skill. His education, though not extensive, was good. His experience at the South Carolina bar, five years in the state legislature, and his speaking in the Senate, provided training in debate which enabled him to contest with Webster in 1830.

Abstracted by DALLAS C. DICKEY, *University of Florida*

**Parkerson, James Woodrow, "The Place of Logical Reasoning in Representative Works of Argumentation, Debate, and Discussion, of the High School Level," M.A. Thesis, State University of Iowa, 1949.**

*Purpose:* To analyze eight representative works of argumentation, debate and discussion, in order to evaluate the principles of logical reasoning as applied in these areas. The works chosen were written primarily for high schools and appeared between 1929 and 1944.

*Results:* The major results of this study may be summarized as follows: (1) Debating performs a vital function in modern education. (2) Debating stresses argument, applied logic, rather than logic itself—the science of thinking. (3) Nevertheless, an understanding of syllogistic logic will enable the debater to handle more effectively the argumentative process. (4) Persuasion and conviction are equally applicable argumentative techniques. (5) Deduction and induction are important reasoning processes in argumentative discourse. (6) Deduction and induction are interdependent processes. (7) Induction is more applicable than deduction in argumentative technique. (8) A knowledge of fallacies will enable the debater to deal more effectively with logical reasoning. (9) Treatment of logical reasoning in modern texts of argumentation, debate, and discussion is essentially Aristotelian.

Abstracted by JAMES PARKERSON, *Northeast Junior College of L. S. U.*

**Peterson, Owen M., "An Analysis and Evaluation of Selected Speeches by William Cullen Bryant," M.A. Thesis, State University of Iowa, 1949.**

This study examines two addresses by William Cullen Bryant—his speech on Immediate Emancipation delivered at Cooper Union in New York City on October 2, 1863, and his speech on Giuseppe Mazzini presented in Central Park in New York on May 29, 1878. The setting of the speeches, the speaker's delivery, organization of the discourse, use of proofs, language, and the general effectiveness of the addresses are investigated. The study includes a survey of Bryant's training for public speaking.

Abstracted by OWEN M. PETERSON, *State University of Iowa*

**Prichard, Samuel Van Orden, Jr., "The Homiletic Techniques of Augustus Bedlow Prichard," M.A. Thesis, University of Redlands, 1949.**

The purpose of the study was to determine the homiletic techniques used by Augustus B. Prichard. The first chapters investigated Prichard's early education and background, and traced certain rhetorical influences on him re-

sulting from his close association with Doctors Theodore Cuyler, Richard S. Storrs, T. DeWitt Talmage, Beecher, and others.

Prichard's pastoral activities, covering a period from 1879 to 1926 and centering in Brooklyn and Los Angeles, were investigated to determine how changing congregations and the national religious 'climate of opinion' affected his techniques. To determine the homiletic techniques he used hundreds of sermon outlines dating from the 1870's, and other primary sources were analyzed. Prichard gathered sermonic material from the Bible, people, and constant reading. He relied wholly on an outline and memory in speaking. His preaching was extemporaneous and he is not known to have practiced writing sermons as a means of preparation. His effective delivery was characterized by abundant *ethos* and pathetic proof. Augustus B. Prichard was a typical example of the effective preacher of his generation.

Abstracted by SAMUEL V. O. PRICHARD, JR., *University of Maine*

**Purcell, Dale, "A Survey of Business Speech Needs," M.A. Thesis, University of Redlands, 1949.**

Because speech is the primary medium of business transactions, speech must develop proportionate to the complexity of business. College programs were examined and college textbooks were investigated, and present material was found to be insufficient. A questionnaire was handed to each delegate to the Western Regional Conference of the National Federation of Sales Executives at Los Angeles, California, May 8, 1949. The results were tabulated to show what aspects of speech training businessmen think they need most. Conclusions indicate that those who can express themselves most effectively will be most successful in business. The recommendation is that business students in American educational institutions be required to take training in business and professional speech. The course would draw together scattered details obtainable in a multitude of other courses; increased vocabulary, knowledge of semantics, laboratory situations and practical experience in speaking, effective use of telephones and microphones, persuasive and expository speaking, parliamentary procedure, personal appearance and etiquette, and good habits of conversation.

Abstracted by SALLY GARLAND FOULKS, *Ottawa University*

**Reddick, Glenn E., "A Study of the Farewell Speeches of the Southern Senators at the Time of Secession," M.A. Thesis, University of Florida, 1949.**

When the southern states seceded, ten Senators from these states gave formal speeches of farewell. They were Robert A. Toombs, Albert G. Brown, David L. Yulee, Stephen R. Mallory, Clement C. Clay, Benjamin Fitzpatrick, Jefferson Davis, Alfred Iverson, John Slidell, and Judah B. Benjamin.

Following chapters devoted to "The Development of Sectional Conflict," and a study of the "Audience" to which the speeches were delivered, showing the party affiliations of the Senate, the speeches are analyzed as to their specific ideas and pleas, the immediate circumstances of delivery, rhetorical methods, and the receptions that followed. The speeches of Toombs, Davis, and Benjamin were not only of greater length, but of far greater significance in delineations of the southern position. While the speech of Toombs was too acrimonious to aid in the final efforts at conciliation, it pointed the inevitable course of action if secession could not be peaceful. In Davis' speech there was developed further the constitutional right of secession. This same position was re-echoed by Benjamin in an even more effective manner.

Abstracted by DALLAS C. DICKEY, *University of Florida*

**Robie, Fred Smith, "An Analytical Study of Senator Vandenberg's 1945 Internationalism Address," M.A. Thesis, University of Michigan, 1949.**

The facts concerning the social setting of the address, including antecedent trends and happenings, the audience, and the occasion, were compiled and investigated. The speaker was investigated for his ideas and actions prior to the address, for his reasons for the change in stand, and for the purpose of this address. The text of the speech was analyzed for the use of rhetorical principles of invention, arrangement, and style. The address was then analyzed for effectiveness in the immediate and delayed responses to the speech.

The significant results revealed by this study were: (1) That Vandenberg's address did begin a chain of events which has produced the present bi-partisan United States foreign policy; (2) that Vandenberg's knowledge and experience contributed to his use of logical, pathetic, and ethical proofs in this address, although it was primarily logical and ethical in appeal; and (3) that, although no evidence was revealed



that Vandenberg wanted the Republican candidacy for the Presidency in 1948, the address helped make him a potential candidate.

Abstracted by FRED S. ROBIE, *University of Pittsburgh*

Sillars, Malcolm O., "A History and an Evaluation of Intercollegiate Forensics at the University of Redlands," M.A. Thesis, University of Redlands, 1949.

The main purpose of this thesis was to compile the records of forensics at the University of Redlands. The secondary purpose was to make some evaluation of the value of the training to those who participated.

The history begins with the founding of the University. It considers the growth of forensics from the local contests in southern California through tournament and national competition, up to 1948. Consideration is given to the change in debate techniques and competitive forms as they appear in the history.

The evaluation of the program was carried out through questionnaires. The survey showed a great belief in the value of the training. The conclusions which were drawn were limited due to some faults which cannot be covered here.

In general the thesis achieved its primary purpose, but failed in the secondary purpose.

Abstracted by MALCOLM SILLARS, *Iowa State College*

Smith, Charles Daniel, "A Rhetorical Study of the Trial of Warren Hastings," M.A. Thesis, Washington University, 1949.

Why was Warren Hastings' reputation as high upon his acquittal (1795) as it had been when he returned from India to England (1785) even though during his trial in the meantime he was popularly considered the arch-criminal of the age?

A rhetorical analysis of the main speeches opening the impeachment proceedings against Hastings (Edmund Burke's on February 15, 16, 18, and 19, 1788; Charles James Fox's on February 22, 1788; and Richard Brinsley Sheridan's on June 3, 6, 10, and 13, 1788) reveals that his accusers did not confine themselves to calm investigation of those acts for which the former Governor-General of India may properly have deserved censure. Their accusations were vehement, angry, blanket assertions which could not be sustained by the evidence.

The most significant finding is that the House of Lords, and the general public, believed in Hastings' innocence long before the brilliant

prosecution finished its case and long before the plodding defence speakers began.

Abstracted by CHARLES D. SMITH, *Washington University*

Tewell, Fred, "A History of Intercollegiate Debating in the State Collegiate Institutions of Louisiana," M.A. Thesis, Louisiana State University, 1949.

This study is a historical investigation of intercollegiate debating in the following named institutions: Louisiana State University, Southwestern Louisiana Institute, Northwestern State College, and Louisiana Polytechnic Institute.

Intercollegiate debating in these institutions falls into two periods. From 1908 to 1931 debating was usually limited to one or two annual contests with few students participating. From 1931 through 1947 the debate tournament has dominated the forensic scene. Louisiana schools have competed mainly with schools in the neighboring states.

Abstracted by WALDO W. BRADEN, *Louisiana State University*

Todd, Hollis Bailey, "John A. Broadus's Theory and Practice of Speech Arrangement," M.A. Thesis, Louisiana State University, 1949.

The purpose of this study is to analyze the homiletical theory and practice of John Broadus with reference to sermon arrangement. Broadus's *A Treatise on the Preparation and Delivery of Sermons* (New York, 1898) and his collection, *Sermons and Addresses* (Nashville, 1886), were principal sources of this theory and practice respectively.

The twenty speeches studied indicate that Broadus was consistent in his theory and practice. The weakest point of his theory is his treatment of the propositions. On other aspects he is clear.

Abstracted by WALDO W. BRADEN, *Louisiana State University*

Wegner, Paul William, "Hitler's Theory of Rhetoric," M.A. Thesis, University of Wisconsin, 1949.

The object of this thesis has been to extract from Adolf Hitler's book *Mein Kampf* those statements and passages relevant to his theory of rhetoric, and, together with the background material which illuminates those quotations, to organize and present those passages in an organized development.

The study consists of seven chapters: first, the factors which determined and conditioned

Hitler's concepts; second, Hitler's concept of the significance of the spoken word; third, the audience and its characteristics; fourth, the content and method of Hitler's process of persuasion; fifth, the time and the place as elements of the speech occasion; sixth, Hitler's observations on disposition, style, and delivery; and seventh, Hitler's instructions to the speaker regarding his training. Each of these subjects is broken down into its component parts and discussed in detail.

The investigation presents Hitler's contribution to the study of public address in that it reveals his observations on the orientation and the method required for successful mass speaking.

Abstracted by PAUL WEGNER

**Winegarden, Neil Ayres, "A Rhetorical Analysis of Job's Speech Style," M.A. Thesis, University of Michigan, 1949.**

Some of the most vivid word-pictures arise from Job's use of what we might well term special devices. Such special devices as the following are considered: rhetorical questions, references, and various types of figures of speech such as personification, simile, and metaphor.

Abstracted by WILLIAM M. SATTLER, *University of Michigan*

**Yohe, Gladys Parsons, "A Rhetorical Analysis of the Speeches of Ralph W. Sockman Given on the 1947-48 National Radio Pulpit Program," M.A. Thesis, University of Colorado, 1949.**

This study of thirty-four sermons of Ralph W. Sockman (each of which had an estimated audience of ten million persons) seeks to discover what speaking techniques are effective with contemporary audiences. The speaker's speech purposes (the speech subjects and the personal philosophy which gives impetus to those subjects), his proof (logical, ethical, and emotional), his arrangement of ideas, and his expression of ideas (style and delivery) serve as a basis of the evaluation. The printed sermons are used to study all techniques except delivery; the delivery is judged by listening as one of the radio audience.

Mr. Sockman's strength as a speaker seems to come from using contemporary problems as subjects and from showing concretely how given moral principles will aid in their solution. Adaptation to radio timing and a heterogeneous audience who listen alone or in small groups is noted in his constant use of illustration and testimony as quick and vivid logical proof and

in his restrained use of emotional appeal. Transparency of organization, well-turned phrasing, and conversational delivery that employs unique manipulation of pitch add to clarify and interest.

Abstracted by GLADYS G. YOHE, *University of Colorado*

**Zink, Victor Markland, "Platform Events in Flint, Michigan, 1898-1908," M.A. Thesis, Wayne University, 1949.**

Because the decade, 1898-1908, included the transition from carriage to auto manufacturing in Flint, Michigan, its platform events were investigated. A variety of sources, chiefly the local newspapers, revealed speeches sponsored by the University Extension Series, the People's Popular Course, and the management of Stone's Opera House as well as speeches of politicians and labor leaders.

One hundred and sixty speeches were reported in this period. They comprised only thirteen per cent of all public events in Flint which were for public entertainment and instruction. Eighteen were entertaining speeches, nineteen dedicatory or commemorative addresses, sixty educational lectures, and fifty-four persuasive speeches. The purposes of nine were undetermined. The people of Flint were primarily interested in issues of labor and government and in self-improvement. In spite of few good speakers and arresting subjects, there seems to have been a dynamic platform in Flint during this period which contributed greatly to the civic and industrial growth of the city.

Abstracted by GEORGE V. BOHMAN, *Wayne University*

## II. Interpretative Reading

**Beardsley, Paul Wesley, "Listening Versus Listening and Reading: A Study in the Appreciation of Poetry," M.A. Thesis, University of Oklahoma, 1949.**

The problem of the experimental study was to compare listening with listening and reading as a means of appreciating poetry.

Criteria were established in order to measure appreciation in accordance with a definitory study of appreciation. Poetry was presented to subjects for visual reception and then for auditory and visual reception combined. The subjects were given a test after each presentation of a poem. The test consisted of (1) multiple choice questions and (2) attitude scale state-

ments. It was designed to test appreciation according to the established criteria. An index of validity and reliability had been established for these two test sections.

Results of the testing were treated statistically to discover the significance of the difference. Results indicate that, with the poetry used in the experiment and with the experimental group, there is a gain in certain aspects of appreciation in combined listening and reading reception over listening alone. Gains are not consistently statistically significant.

Abstracted by PAUL WESLEY BEARDSLEY, *University of Oklahoma*

**Branley, Carole Winifred, "Expressive Power through the Oral Interpretation of Greek Tragedy," M.A. Thesis, University of Wisconsin, 1949.**

*Procedure:*

1. Analysis of the interpretative reader's expressive power.
2. Consideration of backgrounds for the interpreter of Greek tragedy.
3. Impressive process of the interpretative reader: consideration of the elements of power in Greek tragedy through an analysis of Sophocles' tragedy, "Oedipus at Colonus."
4. Expressive process of the interpreter of Greek tragedy.
5. Values derived from the oral interpretation of Greek tragedy.

*Experiment:* For one week, twenty-four students studied in class, and presented for public performance, "Oedipus at Colonus." Questionnaires were answered before and after participation to determine whether or not students penetrated the elements of power in the drama, and therefore, found greater demands made upon their expressive media than in the oral interpretation of other types of literature. Students indicated that the oral interpretation of "Oedipus at Colonus" made greater demands upon their expressive media than other types of literature.

*Conclusion:* The oral interpretation of Greek tragedy, to a greater extent than that of other types of literature, will develop in the interpretative reader, expressive power.

Abstracted by CAROLE WINIFRED BRANLEY, *University of Wisconsin*

**Brooks, Keith, "Hypnotic Poetry—A Study," M.S. Thesis, University of Wisconsin, 1949.**

The five-fold purpose of this thesis was as follows: (1) To acquaint students and teachers of interpretation with the medium of hypnotic poetry; (2) To suggest techniques necessary in the reading of hypnotic poetry; (3) To determine if this particular type of poetry will be more completely experienced by an audience hearing it read than it will if read silently; (4) To suggest to interpretative readers the necessity of clearly determining the underlying purpose of any piece of work before attempting to read it orally; (5) To clarify the need for literary critics, students, and teachers to improve their critical attitudes by knowing exactly what must be taken into consideration in judging the reading of hypnotic poetry.

The thesis is divided into five chapters under the following headings: Hypnosis, Hypnotic Poetry, The Reader, Experiments, Conclusions. Abstracted by KEITH BROOKS, *University of Wisconsin*

**Cole, Ailene, "The Aims and Techniques of Choral Reading," M.A. Thesis, University of Minnesota, 1949.**

Based on the literature in the field and on experiments in production, the study analyzes the history, aims, values, and uses of choral reading; the particular functions of director and members of a verse choir; the selection and arrangement of material; the techniques of rehearsal and performance.

Abstracted by DAVID W. THOMPSON, *University of Minnesota*

**Huff, Naoma McCarley, "An Investigation of the Results of Sound Effects upon the Reading of Emotional Poetry," M.A. Thesis, Indiana University, 1949.**

The purpose of this thesis was (1) to analyze changes in the time factors resulting from the administration of a mechanically applied rhythmic source of the action or suggestive atmospheric background (in this instance, recorded surf noises) during the reading of emotional poetry, and (2) to analyze the correlations between judgment ratings and the time factors in the reading of emotional poetry. An objective measure of words per minute, percentile phonation time, number of pauses, pause time, and syllable duration were compared with the scores of seven competent judges in order to note the results in the light of preference.

Abstracted by J. EDWIN CULBERTSON, *Indiana University*

**Morris, Mary Virginia, "Survey of the Status and an Analysis of the Outcomes of the Oral Interpretation Experience in Certain High Schools in the State of Washington," M.A. Thesis, University of Washington, 1949.**

The study is based upon a questionnaire devised by the writer and sent to teachers of English, speech, and drama in 248 public high schools in the State of Washington. The study determines the degree to which oral interpretation was used in course work in each school, types of text material used, types of literature preferred for oral interpretation, and a rating by each teacher of the importance of ten possible outcomes of the oral interpretation experience. The appendix includes a list of texts mentioned by teachers as being used in the teaching of oral interpretation and a complete list of plays read aloud or presented for public performance by students in these schools during the school year 1947-48.

Abstracted by MARY V. MORRIS, *University of Washington*

**Richeson, Emily Neville, "An Experimental Study of the Visual and Aural Perception of Selected Modern Poetry," M.A. Thesis, University of Alabama, 1949.**

The author used three groups of 21 college students each, equalized through scores made on a test entitled "Understanding and Appreciation of Poetry" developed at Purdue University. Several short poems from each of five modern poets, Sandburg, Jeffers, T. S. Eliot, Aiken and Cummings were presented to one group visually by means of a projector, were read to another group over a public address system, and were read to the third group by the same reader from the front of the room. Multiple choice tests for content and mood were given to each group and the resultant scores correlated. Significant differences were not found, but the tendency was in favor of aural perception. No difference was found between the two methods of aural presentation. The desirability of using standardized tests for the appreciation of poetry was recognized as a limiting factor of the study.

Abstracted by T. EARLE JOHNSON, *University of Alabama*

### III. Drama and Theatre

**Bellman, Willard Franklin, "An Introduction to an Aesthetics of the Visual Production of the Drama," Ph.D. Thesis, Northwestern University, 1949.**

The person responsible for all visual factors of a dramatic production save the actors themselves—that is, the designer—faces a difficult problem. He must translate the written script into terms of space and form. But his goal in this translation has never been definitely established. And, given a goal, he must discover how to achieve it. Modern machines are at his command, but the expression he conjures from them will depend upon his own artistry.

This thesis is an approach to the designer's problem through a study of the writings and work of three generally accepted successful designers. The plan is one of analysis and synthesis. The works of Adolphe Appia, Edward Gordon Craig and Robert Edmond Jones were used. In addition to these, the works of such modern aestheticians as Suzanne Langer and Phillip Wheelwright were referred to for assistance in breaking the semantic impasse encountered in a discursive treatment of a non-discursive subject.

Adolphe Appia established a goal for the whole production. Then, for the sake of unity, he extended the goal to each part. This goal was the expression of the "inner drama." This he defined as the product of the innermost nature of the original creative artist; in this case, the music-dramatist. The inner drama is the result of his insight; of his ability to discover new relationships and significances in the world of experience. This insight is a combination of intellect and emotion.

But Appia limited his discussion, insisting that the inner drama can only be expressed in musical terms. Within this limitation he came close to a solution of the designer's problem. He explained that music derives its expression through variations within the time pattern of the music-drama. To augment this expression, the visual production must achieve its expression through variations in space. Appia stated that an identity becomes established between the time expression and the space expression, and deriving one from the other is not mere copywork.

Edward Gordon Craig considered many of the same problems. His conclusions are less



satisfying than Appia's but they also are significant. It was Craig who spread the idea of an integrated production far and wide. He recognized the importance of personality in designing. Therefore, he developed an extensive program for training designers.

Robert Edmond Jones' approach to the design problem resembles Appia's. He too believes that the visual production should grow directly out of the inner drama. But Jones is able to accomplish this without resorting to narrow music-drama restrictions. Unlike Appia, he recognizes the poetic value of language. That is, he is able to distinguish between discursive and nondiscursive usage. The poetic, non-discursive language, he says, carries the insight of the dramatist. The designer carefully assimilates this inner drama into his own orientation towards experience. He then re-creates it in visual terms. This re-creation must be in harmony with the new orientation which developed as he assimilated the inner drama. This entire process occurs simultaneously. It is enhanced by the expressive value of the act of re-creation itself.

Synthesizing the contributions of all three men, it appears that the goal of the designer is expression of the inner drama. This is achieved by assimilation and re-creation in terms of the stage.

Abstracted by WILLARD F. BELLMAN, *College of Puget Sound*

**Bowen, Elbert R., "A Study of Theatrical Entertainments in Rural Missouri before the Civil War," Ph.D. Thesis, University of Missouri, 1950.**

In contrast to the many studies of metropolitan theatres, this dissertation deals with theatrical activity in the rural areas of an entire state. In contrast to the many studies which consider chiefly the professional legitimate theatre, it examines all types of theatrical entertainments: elocutionary readings, ventriloquism, magic, panoramas, musical variety programs, circuses, menageries, Negro minstrel shows, professional legitimate theatre, and amateur performances of tableaux and plays by American and German groups. Included in the study are a number of photostats of newspaper advertisements and editorial notices, photographs of theatres, and a map of the state showing the towns in which theatrical entertainments took place. A chronological list of theatrical events, an alphabetical list of plays, and a group of

long quotations of interest are appended to the dissertation.

Theatrical entertainments in rural Missouri began in 1832 with a Thespian performance in Columbia. Amateur performances generally preceded the professional troupes and reached a peak in volume in the late fifties. An outstanding Thespian group was responsible for the construction of Thespian Hall in Boonville. An active German *Theaterverein* erected Liberty Hall in Washington. Both buildings are still standing. Amateur theatricals not only furnished amusement for the actors and entertainment for the audiences but also contributed to social stability.

Professional troupes toured the rural areas of Missouri intermittently from 1835 to 1860. Few of the actors achieved national significance. Notable exceptions were the boy Joe Jefferson and the youth Laurence Barrett. Few of the actors had any relationship to the St. Louis stage. The professionals apparently achieved little financial success.

Amateurs and professionals alike appeared chiefly in the settled river counties of the state, but even there they faced small audiences and religious prejudice.

The circuses and menageries, which toured in quantity from 1840 to 1861, apparently achieved a good deal of financial and artistic success. Organizations bearing the names Spalding and Rogers, Mabie, Raymond, and Stokes, frequently traveled through the state on wagons or showboats. Negro minstrel companies toured both independently and under the sponsorship of the circuses. Outstanding performers, such as Van Amburgh, Levi J. North, Dan Rice, Tony Pastor, Tom Thumb, and Billy Birch, entertained rural Missourians.

In the ante-bellum period, when Missouri was strengthening itself as a state and was serving as the highway to the Far West, the state was on a theatrical as well as a geographical frontier. The Civil War brought to an end rural Missouri's first theatrical period.

Abstracted by ELBERT R. BOWEN, *University of Missouri*

**Davis, Blanche Elizabeth, "The Hero in American Drama, 1787-1900," Ph.D. Thesis, Teachers College, Columbia University, 1949.**

Since twentieth century critics and historians differ considerably in their opinions on eighteenth and nineteenth century American dramas, there is a need for a number of studies in the evaluation of these plays as dramatic lit-

erature. Plays written in the United States before 1900 are often viewed with contempt by modern critics, as they frequently were by critics of their time. They are rarely revived in our modern urban theatres and are ignored by producers in other countries. Yet certain historians of the drama maintain that many of these early dramas have considerable merit and some of them are works of art.

The purpose of the present study is to present a critical appraisal of the plays by means of a special focus on the treatment of the dramatic hero. The method used is one of objective and subjective analysis of the dramatic heroes as they are revealed in plot, theme, dialogue, setting and atmosphere. The procedure has been to analyze all the available scripts of serious American dramas that have had professional production in New York City before 1900. The study excludes consideration of foreign plays or American adaptations of foreign novels or plays. The analysis is based mainly on the three hundred and one scripts that are available and that answer the requirements of this investigation.

A detailed comparison of the heroes revealed that they tend to follow certain patterns which change from time to time, and that these patterns develop as theatrical conventions. As the favorite model changes in outward manner and appearance, so he changes in sentiment. He is always sentimental, but the nature of his sentimentality varies from one era to another.

In Chapter II the discussion concerns the model type of hero in the plays produced in the years between 1787 and 1840. This hero is the aristocrat-protagonist. He may vary in certain minor ways, but he is nearly always a person of the upper class and reveals through speech and action a culture superior to that of his social inferiors. His sentimental appeal is to hero-worship and childish awe.

Chapter III presents the favorite hero in the plays of the mid-century, roughly the years from 1840 to 1870. The emphasis in the portrayal of this hero is no longer on class superiority but on emotional appeal. The mawkishly emotional hero in these years may be rich or poor, freeman or slave, cultured or crude, but he evokes excessive pity, whether for himself or others. His sentimental appeal is mainly exaggerated pity for commonplace woes.

The discussion in Chapter IV reveals the change in the dramatic hero after 1870. By this time there is a decided emphasis on the gentility of the hero. The moral nature is here blended with a new kind of sensibility. It is not merely his sensitivity to pathos, but also

to beauty. The hero, whether frontiersman, homespun farmer, or society figure, is endowed with a certain Victorian delicacy of feeling, sometimes poetic, sometimes philosophical, but always bound by propriety. The moral nature is likely to be taken for granted, and the main concern of both playwright and audience is with the refined agonies of the hero's romantic soul.

In Chapter V, the thesis of the study, that the American dramas written before 1900 are immature and that their immaturity can be shown in the treatment of the hero, is illustrated by the findings of the earlier analysis. The immaturity of American dramas written before 1900 is evident in their structural weakness, in their appeal to superficial emotions and in their low level thought. These weaknesses are revealed in the technical crudities of the treatment of the hero, both in plot and dialogue, in the hero's stereotyped nature, and especially in his enfeebling sentimentality. The few heroes that stand out from the others in this long period of more than a hundred years are simply less sentimental and therefore intellectually more interesting. Their responses and attitudes are less stereotyped and thus somewhat refreshing; but they are all lacking in depth.

Abstracted by BLANCHE DAVIS, *State Teachers College, River Falls, Wisconsin.*

Drake, Francis E., "A Study of the Personality Traits of Students Interested in Acting," Ph.D. Thesis, University of Minnesota, 1949.

The purpose of this study was to describe the personality of the student who desires to act in plays but has not yet participated in college dramatics. Furthermore, this study was directed at discovering the effect of voluntary tryouts on the selection of the student actors.

Four hundred and fifteen junior college students who were registered in Fundamentals of Speech fall quarter 1949 at the University of Minnesota were given three personality tests, the Minnesota Multiphasic Personality Inventory, (MMPI), the Minnesota Personality Scale, and the Allport-Vernon Study of Values. On the basis of a questionnaire which these students filled out, an experimental group and two comparison groups were formed both for men and for women. Both experimental groups were composed of students who actually tried out for the University Theatre. Two comparison groups were composed of students who lacked time for and/or interest in acting.

Comparisons of mean scores were made for

all scales of the three personality tests among the three groups for each sex. Furthermore, correlations were run between scores on the tests and ratings on acting skill for those students who tried out for the theatre. Certain data from the questionnaire which involved a discrete distribution were analyzed by means of the "chi squared" analysis using the Pearsonian contingency table.

The study reveals that the students who try out for theatre differ from their classmates only in interest areas of the personality tests. They are as well if not better adjusted emotionally than their classmates. Following are some of the findings:

1. The men who tried out seem to have a feminine interest pattern. They scored significantly higher on the aesthetic scale and significantly lower on the economic and political values scales of the Allport-Vernon Study of Values than did the men of either comparison group. This feminine pattern for the experimental men is also revealed on the Interest scale of the MMPI.

2. The women who tried out for the theatre seemed to have a stronger feminine interest pattern than did their classmates. They scored significantly higher on the aesthetic scale of the Allport-Vernon test and lower on the interest scale of the MMPI than did the women of either comparison group.

3. There were no significant differences in mean scores between the experimental groups and the groups composed of students who lacked interest on any of the other scales of the MMPI. However, both the men who tried out and the men who lacked interest scored significantly higher on the hypomania scale and the psychopathic deviate scale than did the men who lacked confidence. These differences indicate that the men who lacked confidence may be less aggressive in personality than their classmates. Although the women who tried out did not differ in respect to social introversion from the women who lacked interest, they were more extroverted than the women who indicate a lack of confidence.

4. Although the experimental subjects did not differ from their classmates who lacked time and/or interest in respect to adjustment within areas as defined by the Minnesota Personality Scale, they did differ from their classmates who lacked confidence scored significantly lower on the social adjustment scale than did the men and women who tried out.

5. On the basis of the correlation between individual scales and tryout ratings there was

some evidence that the man who has a more aggressive personality will have a somewhat better chance of being cast in plays. Furthermore, it appears that the woman student who is inclined toward femininity, tends to be socially extroverted, is better adjusted socially, and is somewhat inclined to hysteria has a better chance of being cast than the woman student who has the opposite personality tendencies.

6. On the basis of the "chi squared" analysis of data from the questionnaire, it was found that economic level, size of family, and size of home town have no relationship to a student's desire to act. However, the amount of high school dramatic experience has a positive relationship to this desire. Furthermore, there seems to be a negative relationship between size of home town and amount of high school dramatic experience.

Abstracted by HOWARD GILKINSON, *University of Minnesota*.

Fife, Iline, "The Theatre during the Confederacy," Ph.D. Thesis, Louisiana State University, 1949.

Notwithstanding the fact that the theatre in America in its various phases and periods has been the subject of much study, almost nothing has been written on the theatre in the South during the Civil War. The purpose of this dissertation has been to discover (1) to what extent the legitimate theatres in the South remained open during the Civil War; (2) the kind of theatrical activity that prevailed; and (3) in what ways the theatres were affected by the war.

The geographical area covered by the study has been limited to the states which formed the core of the Confederacy, and the theatrical activity of those states only so long as they remained a part of the Confederacy.

Whatever may have been the general impression, the theatre flourished in the South during the war. At the beginning of the 1860-61 season it was doing a brisk business in the key cities of the states which later formed the Confederacy. Theatrical activity was not confined to the larger metropolitan areas alone, but was widespread, with touring companies taking the drama to the villages and smaller cities.

The mounting tension created by the secession of the states of the lower South and the formation of the Confederate States of America affected the attendance of some of the theatres and brought about an earlier spring closing in 1861 than was usual. With the attack upon Fort Sumter, the theatres which had not al-

ready found the rising tide of excitement too much competition closed and the companies disbanded. Most of the better actors and managers went to the North. From April to September there was no real theatrical activity in the Confederacy.

By early fall, the Confederacy had become adjusted to its new status and the cities began to make plans for the resumption of the regular theatrical season. Concert Hall and the Academy of Music opened in New Orleans, and the Richmond (Virginia) Theatre opened under the management of John Hill Hewitt.

The period from the fall of 1862 through the spring of 1864, was one of growth and development in which the theatre came of age. During this time the veteran actor and manager William H. Crisp withdrew from the army to return to the managerial field; younger managers developed; and young and inexperienced actors reached professional maturity. The Queen Sisters, a juvenile amateur group who began with benefit performances in Charleston, developed into an important professional company.

The period beginning with the summer of 1864 and continuing until the collapse of the Confederacy in the spring of 1865 was one of deterioration. The theatres did not close, but there was a noticeable decline in the quality of the actors who made up the companies, in the quality of the performances, and in the types of plays presented.

Although a number of local farces and war dramas were written and produced, repertoires consisted mainly of the standard tragedies, comedies, and melodramas of the period, together with a surprising amount of Shakespearean drama. The bills were often better than the performances.

Many "canting Cromwell's" opposed the theatre, but many others, more accurately interpreting human nature, upheld the theatre as a more desirable form of recreation than "rot-gut whisky" and gambling dens. The soldiers and transients formed the greater part of the audience. The substantial citizens and their families patronized the theatre too, but less frequently.

On the whole, the theatre received the support of the Confederacy. Transportation facilities were made available to the touring companies; in the earlier part of the war, at least, the actors seemed to enjoy considerable leniency from the conscript authorities; the press devoted considerable space to the drama, and in most cases, supported it faithfully.

Although the critics of the theatre found much to condemn and much to forgive in the

quality of the performances, they also found much to praise. The managers and actors as a whole displayed great courage, energy, and ingenuity in reviving and developing the theatre during four years of war, and in so doing they performed a service to the Confederacy.

Abstracted by C. L. SHAVER, *Louisiana State University*.

**Murphy, Delphine E., "Drama in the Church Community: A Training Program in Religious Education," Ph.D. Thesis, University of Denver, 1950.**

An examination was made of the curriculum in theatre, speech, religion, and related areas in some of the leading accredited, privately-endowed institutions, state schools and seminaries. The research showed that none of the educational institutions offered specialized courses for the graduate student seeking a major in Religious Drama.

The purpose of the dissertation was to develop a course of study in religious drama for the Theatre Department of the University of Denver for the graduate student who wishes to obtain a Master of Arts degree with a major in Religious Drama. The program was designed primarily for the individual who wishes to become a professional director of dramatic activities in the church.

The curriculum plan, as developed for the University of Denver, involves the following factors:

1. Proposed courses in religious drama.
2. A workbook that is to be used for technical help and as a study guide both by the student in school and by the local dramatics leader. (This workbook deals with methods of encouraging, stimulating, and developing the dramatic instinct in religious education with suggestions for enhancing the worship service and with technical information on producing religious plays in the church.
3. A suggested three-year program for an average church.

Abstracted by LEANORD C. BOLLINGER, *University of Denver*

**North, Joseph H., "The Early Development of the Motion Picture, 1887-1909," Ph.D. Thesis, Cornell University, 1949.**

This study examines the work of those pioneers in the motion picture who came before D. W. Griffith, and who provided him and those who followed with the artistic, technical, and organizational background without which further development of the medium would have



been impossible. Far from being as empty and disorganized as some writers on the early history of the motion picture have suggested, the years from 1887 to 1909 seem to reveal a definite pattern of progress. From 1887 to 1894 Thomas A. Edison and his assistant, Dickson, evolved the kinetograph camera as well as a peep-show device used to view the pictures which it took. Within two years the motion record pictures were released from the confines of the peep-show with the development, between 1894 and 1896, of a series of machines which made it possible to project the pictures on a screen for many people to see at one time. This innovation increased not only public interest, but the efforts of producers as well.

But the new medium did not seem able to hold its audience, for in the years 1898 to 1900, imperfections of projection met with increasing impatience, and the episodic fifty-foot films were losing their attraction as novelties. Even though public interest waned during these two years, mechanical flaws were being slowly ironed out, scientists like Messter and Doyen were discovering that a motion picture camera was useful for something other than a mere recording instrument, and European producers, free from the law suits for patent infringements with which Edison had tied up American producers, found that the camera could be made to distort reality.

Beginning in 1900 the motion picture began a complete change-over from the short subject of fifty feet to story motion pictures, varying in length from 250 to 600 feet. Exhibition and distribution procedures, which had lagged behind the rapid advances in production technique, held back for a while the output of longer films on a regular basis. But with the establishment in 1902-1903 of the exchanges where films could be rented instead of having to be bought outright and, in 1905-1906, of the screen theatres which provided exhibition places, there were created well-defined channels through which motion pictures could reach the public. With an assured market and an organized releasing technique, the mass production of motion pictures could begin. Now that the motion picture had already developed an efficient business structure, a mass audience, and a large group of experienced technicians, D. W. Griffith was able to consolidate tools, material, and personnel in the creation of better motion pictures.

Much of the material for this study was drawn from books on the early history of the motion picture including works by such authors

as Bardeche, Brasillach, Barry, Grau, Mrs. Griffith, Munsterberg, Ramsaye, and Seldes. Among the periodicals which provided advertisements, notes, and articles, *The Optical Magic Lantern Journal and Photographic Enlarger*, *The Scientific American*, and *The British Journal of Photography* were found to be especially rich in information. The bibliography includes brief summaries of many of the key sources.

Abstracted by HAROLD V. GOULD, *Cornell University*

Pettit, Paul Bruce, "The Important Dramatic Types to 1900: A Study of the Yankee, Negro, Indian, and Frontiersman," Ph.D. Thesis, Cornell University, 1949.

This thesis studies the origins, the development, and the eventual decline of the four character "types" which consistently appear in a great part of the American drama of the later eighteenth and nineteenth centuries. The four types chosen for analysis—the Yankee, the Negro, the Indian, and the frontiersman—were distinguished from many others in that all four were patterned after prototypes which were wholly and unmistakably products of American culture.

A survey of the historical development of type characters before the rise of native American drama precedes the main discussion and suggests several points: (1) The type character is not only as old as the drama itself, but has been a powerful impetus to the development of the drama; (2) The most vital periods in the history of the world theatre have frequently been periods when the use of the type character has been dominant; (3) The use of the type character permits the author and actor to reach an almost universal audience; (4) The type character must spring from the consciousness of the people themselves.

The presence of the Yankee on the American stage extended well over a hundred years. Audiences saw in this type a shrewd and ingenious trader who coupled his passionate pride in personal liberty with a suspicion and hatred of sham and artificiality—especially that brand of affectation having a European flavor about it. No type character upon the American stage had less relationship to its real life counterpart than the Negro. Although the earliest stage Negroes bore at least a superficial resemblance to the Negro of the plantation, the Negro of the drama—particularly as a servant—rapidly became an instrument through which the playwright and actor could present humor and pathos of a sort that would have a strong ap-

peal for white audiences. The history of the Indian type on the American stage was shorter than that of any of the type characters considered in this study. During the two decades of his popularity, roughly from 1825 to 1845, playwrights invested him with all the romantic and ethical qualities so highly esteemed at the time. It was inevitable that reaction against this type should soon materialize, for audiences soon became impatient not only with the static quality that prevented the Indian from becoming a realistic figure, but also the trite and overworked themes of the vehicles in which he appeared. Although the frontiersman with his braggadocio and half-Indian ways appeared in a few stories of the War of 1812, he was subordinated to the Indian until the appearance of *The Lion of the West* in 1831. Because he was colorful, daring, dressed in an unconventional manner, and quick of wit in real life, his stage type departed less from his living counterpart than the other dramatic types considered here. None of the other types, moreover, so completely embodied the American conception of the importance of the individual and so thoroughly mirrored the spirit of American expansion.

The factor which contributed most strongly to the decline of the type character in popular favor was the breaking down of barriers separating the audience from the living persons who originally served as models for the types, and the consequent demand for an accurate, highly individualized treatment of characterization in so-called realistic drama. Sources used in the preparation of this thesis included standard works on American social, political, and theatrical history; contemporary reviews and articles; play manuscripts; and French, German, and English works on the history of various phases of the Classic, Medieval, and Renaissance Theatre.

Abstracted by HAROLD V. GOULD, *Cornell University*

**Philbrick, Norman Douglas, "Democracy and Social Comedy in America from 1800 to 1833," Ph.D. Thesis, Cornell University, 1949.**

James Fenimore Cooper's critical study of the United States, *Notions of the Americans*, provides the point of departure for this investigation of the condition of American society in the first third of the nineteenth century, and the degree to which it affected the creation of comedies of social criticism.

A survey of the history of the comedy of

manners establishes the fact that this form of the drama flourishes most successfully where strong separations within society are definitely recognized and where there is a select social system with a unique pattern of mores. The comedy of manners is defined as a satirical observation of customs, personal habits, and human foibles, which makes use of social contrasts for comic criticism in an intimate, mannered society of which the ideal standard is common sense; it is usually characterized by witty dialogue and subordinate dramatic action.

With the aid of plays written by American dramatists between 1787 and 1832, periodicals, biographies, personal journals, works on the theory of comedy and aesthetics, and histories of the American drama as well as of the development of the political and social scene, this study finds that although definite social contrasts did exist—despite Cooper's protestations to the contrary—they cannot be said to have produced a comedy of manners native to America. The factors which were responsible for inhibiting such a development in American drama were: (1) the generally hostile attitude of the people toward the theatre in the United States, arising from a moral atmosphere not conducive to the presentation of comedies which criticized bad manners and worse morals; (2) the prevailing temper of emotional reaction toward social contrasts in terms of intense political feeling instead of in terms of a comic criticism of society; (3) the taste of the public for established plays from abroad as well as for patriotic effusions at home; (4) the absence of an established "fashionable" society on a national scale.

Although diversities within the social structure certainly existed, the philosophy and to a certain degree the practice of national uniformity exerted such a strong influence that aristocratic or class pretension remained concealed. Without such an ever-available whetstone against which to sharpen its satire, the American drama was unable to develop the comedy of manners into a polished instrument of social criticism.

Abstracted by HAROLD V. GOULD, *Cornell University*

**Scott, Joseph Wright, "The Japanese Noh Play: the Essential Elements in Its Theatre Art Form," Ph.D. Thesis, The Ohio State University, 1949.**

Among the recognized and cherished art treasures of Japan the Noh play, a unique form of theatre art, represents the spirit, beauty, and

artistic achievement of the Oriental culture which created it in the fifteenth century and has preserved it to the present time. The Noh is not a popularly understood or appreciated art, for since the time of the medieval origin of this theatrical form it has been in the possession of the intellectual and aristocratic noble classes. For this reason and because of the language barrier between East and West, the Noh has not received universal recognition and appreciation outside of Japan.

The purpose of this dissertation is to present a descriptive analysis of the Japanese Noh play as a basis for Western understanding and appreciation. The study investigates the form, the aesthetic function, and the art techniques of the various elements which comprise the theatrical production of the Noh. Each of these elements (each an art in and of itself) is presented as it contributes to the total dramatic performance. The investigation and discussion have been organized according to these elements: the Noh texts, the Noh stage, the acting, the dance, the music, the masks, and the costumes. An endeavor has been made to collect sufficient data on each of these contributing elements and to interpret those data so that the Western reader may have a better understanding of their significance in the total theatre art form of the Noh.

The dissertation is illustrated with many reproductions of original Japanese prints and photographs. These provide a visual interpretation and clarification of the physical characteristics of the stage, the symbolic technique of the acting and dancing, the artistry of the various wood carved masks, and the styles and types of fabrics of the Noh costumes.

Included in the text of the dissertation and in the appendices are several reference lists. These include classifications of the Noh plays, the Noh masks, the Noh costumes, and a glossary of Japanese theatre terms.

The majority of the research by Western scholars in the field of the Noh has dealt primarily with the literary aspects of the plays. Many of the plays have been translated and analyzed according to their literary form, but few scholars have attempted to present a complete interpretation of the aspects of the theatrical production of these plays. The consideration of the actual production is the main emphasis of this study. It is based upon an investigation of the existing research on the subject, the personal observation of the Noh productions in Japan, and an iconographical analysis of Japanese woodblock prints and illustrat-

ed folios on the subject. The sources of material for the dissertation included: observation of the performances at the Kita Noh Butai in Tokyo; museum collections of the Noh masks and costumes in the Chicago Art Institute, the Metropolitan Museum of Art, the Boston Museum of Fine Arts, Yale University Theatre Museum, Brander Matthews Dramatic Museum, and the Tsubouchi Memorial Theatre Museum in Tokyo; and the Orientalia library collections at Harvard University, Columbia University, and the Library of Congress.

A complete logical and aesthetic appreciation of the Noh is impossible without actually experiencing a performance of the plays, but this dissertation endeavors to present for the Western reader as complete a substitute for that experience as the available sources of information and the limitations of the study permit. By the synthesis and interpretation of the available foreign scholarship on the subject, by the investigation and analysis of the iconographical records of the performances, and by the application of specific principles of aesthetics and theatre production techniques, the purpose is to provide an enlightening and aesthetically stimulating presentation of the meaning, technique, and artistic form of the Japanese Noh play.

Abstracted by JOSEPH W. SCOTT, *University of Illinois*

**Woodruff, John Rowland, "The Theatrical Venture in Boston, as Exemplified by the First Seasons of the Howard Athenaeum," Ph.D. Thesis, Cornell University, 1949.**

Accounts of restrictive legislation, the trials and tribulations of shifting managements of various theatres, and the descriptions of performers and performances compose the frame in which this history of the Boston theatre from 1620 to 1847 is set. Special emphasis is placed on the part played in the city's theatrical scene by the 104-year-old Howard Athenaeum during the early years of its operation. Old programs, playbills, reviews and articles from contemporary periodicals, biographies, and historical works contributed material for the work.

The issue of a theatre in Boston from the time the Puritans inveighed against it until the mid-eighteenth century was argued in terms of practical considerations rather than those springing from spiritual or aesthetic motives. Puritan hostility to the theatre is seen to have been founded on a social and economic rather than a religious basis, and when the theatre did come, in the form of the first permanent thea-

tre building erected in 1794, it was as an adjunct to big business. This attitude is assigned a great part of the responsibility for Boston's faltering attempts to maintain a constant interest in the legitimate theatre and the arts in general during the period under consideration.

An appendix contains a chronology of events relevant to the study from 1638 to 1863, a chronological listing of men concerned in the venture of the Howard Athenaeum, and both detailed and general descriptions of the playing seasons at that theatre from 1845 to 1869.

Abstracted by HAROLD V. GOULD, *Cornell University*

**Adkins, Franklin John, "Attitudes and Opportunities for Creative Achievement in the Plays of Maxwell Anderson, 1923-1946," M.A. Thesis, Texas Christian University, 1948.**

This thesis analyzes the influence of Maxwell Anderson's plays on the history of the American theatre in terms of opportunities offered producers, directors, designers, and actors at the time of each play's production. Extensive use has been made of books on dramatic criticism, reviews, and other materials.

(1) Anderson helped to bring freedom of expression to the stage. (2) He induced producers to engage in experiments. (3) His poetic language replaced the mode of understatement and realistic pantomime. (4) A re-evaluation of the lyric element in drama became necessary because of Anderson's dramas. (5) The American theatre often showed a lack of appropriate aesthetic concepts for the interpretation and criticism of his plays.

Four elements dominate Anderson's work: (1) A poetic and dramatic concern for uses of languages. (2) A curiosity as to the motivations of human action. (3) The development of characters chosen from American sources for verse plays. (4) A concern for the desirability for contemporary comment.

Abstracted by WALTER R. VOLBACH, *Texas Christian University*

**Alcorn, Ruth Pearson, "An Analysis of the Social Issues of French Comedy, 1920-1938," M.A. Thesis, The State College of Washington, 1949.**

The purpose of this thesis is to present and evaluate the criticisms of contemporary social issues that appear in the comedies of French authors written in the years 1920 through 1938. The source for the comedies has been limited

to the plays published in *La petite illustrations* and to those published during the years 1920 through 1924 and 1931 through 1938.

A comparison has been made of the plays of the first five years and those of the last eight. The method employed has been to set forth the criticisms according to the social issues they illustrate: morals and manners, economic and educational matters.

This analysis of the social issues of French comedy between the two World Wars has shown that social criticism was present in comedy. Social comedy is at its best criticizing the moral and ethical characteristics of contemporary Frenchmen. Class distinctions, international prejudices, and racial prejudices are only briefly exposed. On political and economic issues the French writers have evaded the real truths. The authors have criticized art and education least of all among the social issues.

The 1930's produced more bitter criticisms of political and economic issues than the 1920's. The majority of French comedies depict social issues, but do not present an honest criticism of them.

Abstracted by GEORGE WILLIAM MALLY, *The State College of Washington*

**Andreini, Robert Leslie, "A Translation from Italian into English, of *La Calandria*, a Prose Comedy by Cardinal Bernardo Divizi da Bibbiena with a Commentary on the Play and the Author," M.A. Thesis, Stanford University, 1949.**

The writer has translated *La Calandria* with the intention of making the play readily intelligible and of making the translation read as much like the original as possible. Colloquialisms have been translated in terms of modern equivalents.

The writer stresses the need for further information and study of the *Commedia erudita* of which *La Calandria* is an excellent example. Since *La Calandria* has the reputation of being the first Italian comedy written in prose and since this is the first time the play has been translated into English, its translation is of considerable interest.

The writer prefaces his translation by a discussion of the literary place of *La Calandria*, a census of the various editions of the play, the stage history of the play, and a biography of the author.

Abstracted by NORMAN PHILBRICK, *Stanford University*



**Athey, Paula Kanner, "Construction of Sixteenth Century Costume for the Stage,"** M.A. Thesis, Stanford University, 1949.

The thesis is concerned with a discussion of problems and their solution in the actual construction of sixteenth century costume for the stage. Scale patterns and instructions for the construction of the costumes of men and women as well as an analysis of fabrics is included in the thesis. Color plates are used to illustrate the finished product.

Abstracted by NORMAN PHILBRICK, *Stanford University*

**Bagley, Russell Elmer, "An Historical Study of Theatrical Entertainment in Pensacola, Florida: 1882-1892,"** M.A. Thesis, University of Florida, 1949.

William Dodd, writing on early theatrical entertainment in Florida, states that some 175 dramas and farces were presented in the four major northern Florida cities during the mid-nineteenth century (Pensacola, Apalachicola, Tallahassee and St. Augustine) and "that was a great deal more than they had the opportunity to enjoy in the following one hundred years." An examination of the complete files of the Pensacola newspapers from 1882 to 1892 and personal interviews with Julien Yonge of the Florida Historical Library and Sidney Levy, former manager of the Pensacola Opera House, indicates that Dodd's pessimistic prophecy was inaccurate.

This detailed history of all types of theatrical entertainment in Pensacola indicates that from 1882 to 1892 approximately 562 theatrical presentations were offered of which 338 were dramatic, 99 were musical and 125 were lectures and miscellaneous attractions. One may look back nostalgically to this wealth of theatrical entertainment when today Pensacola's "live" theatrical entertainment is limited to an occasional play by the community and educational theatre.

Abstracted by DELWIN B. DUSENBURY, *University of Florida*

**Baker, Eugene Keith, "Problems in Choosing a Play for High School Dramatic Presentation,"** M.A. Thesis, University of Michigan, 1949.

The thesis analyzes the major problems facing a director who is responsible for selecting a play for production. Each of the problems is evaluated with the aim that the materials will be especially valuable to the high school dramatics teacher.

Abstracted by EUGENE KEITH BAKER, *University of Michigan*

**Ballet, Arthur H., "A Study of the Jew as a Character in Selected Plays, 1900-1949,"** M.A. Thesis, University of Minnesota, 1949.

An analysis of the methods of characterization employed by playwrights in defining characters as Jewish in seventy-five plays produced in English on the New York stage, 1900-1949. During the period, the emphasis in characterization of the Jew shifted from the merchant as villain, to the Jew-comic and entertainer, and finally to the sympathetic, and often sentimentalized portrait of the Jew as an individual in any occupation and social level.

Abstracted by DAVID W. THOMPSON, *University of Minnesota*

**Banzet, Lois Elaine, "A Comparative Study of the Characterization and Acting of Joan of Arc in Three Plays: Schiller, Shaw, and Anderson,"** M.A. Thesis, University of Michigan, 1949.

This thesis originated with the basic hypothesis that any historical personage with a common tradition of character and action is interpreted by each playwright who handles it in the light of his experience and the age in which he lives.

While a number of similarities are present, there are many specific differences revealed in this study. In the first place, the general style and atmosphere varies from play to play. In the second place, such philosophical ideas as the amount of freedom expressed by the Maid, the religious basis for her character, and the degree of femininity in her personality also vary. In the third place, the basic historical values are often changed, particularly in the case of the trial scene. Thus after a comparative evaluation of all the plays, it has been concluded that Shaw's *Saint Joan* and Katharine Cornell, the leading lady who portrayed her, have provided the most satisfactory production.

Abstracted by LOIS ELAINE BANZET, *Michigan State College*

**Blau, Herbert, "Out of the Rain, A Drama in Three Acts,"** M.A. Thesis, Stanford University, 1949.

This play is a three-act play in two scenes—a street in Brooklyn and a small crowded apartment in the same vicinity. The action begins in 1934 and continues until after World War II. The situation is concerned with the problem of violence in human life and its development in

the protagonist. The effects of his heredity, of his early background, and of his experience in the late war combine to produce in the protagonist the necessity for control of his tendency to violent action which eventually is broken by his jealous antagonism to a rival for the affection of a girl. The final scene of violence in which the protagonist commits murder is evidence of the inability of the protagonist to overcome his "tragic flaw." The author includes a preface on the subject of the use of violence by classical playwrights.

*Out of the Rain* was produced by Ram's Head, the student dramatic organization at Stanford University, in June, 1949.

Abstracted by NORMAN PHILBRICK, *Stanford University*

**Breneman, Lucille Nix, "A History of the Theatre in Honolulu during the Second World War (1941-1946)," M.A. Thesis, University of Hawaii, 1949.**

While many communities saw their theatres close during the war, Honolulu was the center of the greatest theatrical activity it had ever known. The great influx of both military and civilian population created a demand for more recreation, a part of which was satisfied by the theatre. This study essays to chronicle all theatrical activities, i.e., legitimate plays and staged musicals, rather than variety shows and impromptu skits, etc., that appeared in Honolulu between December 7, 1941, and the closing of the Army Special Service Entertainment Section in February, 1946.

The various chapters record a resumé of the theatrical activities in Honolulu Community Theatre, the USO Camp Shows, various local and mainland Camp Shows, the Army Special Services Entertainment Section, Middle Pacific Area, and other miscellaneous groups during the war years. The appendix lists the casts and production staffs and reviews for all of the plays as they appeared on the programs and in newspapers and periodicals.

Details of productions were gleaned from these sources, and from personal interviews with people who took part. Some of these show the difficulties of stage work under blackout conditions; the work done by Maurice Evans in organizing the Entertainment Section, and scheduling all of the theatrical activities for the Hawaiian Islands and for some of the forward areas. Some items of special interest are that several of the shows put on by the Honolulu Community Theatre were seen concurrently with Broadway runs; "Macbeth" played seventy

performances to Army and civilian audiences, Boris Karloff appeared in almost all of the 101 performances of "Arsenic and Old Lace," with a total attendance of almost 100,000; the world finale of "This is the Army" was seen in Honolulu, October 22, 1946, by 7,000 civilians; and all of the auditorium facilities in the city and elsewhere on the island were used at one time or another.

In summary, during the period covered by the study, the various agencies staging plays both for civilian and Army audiences put on fifty-five shows in Honolulu. Of these, thirty-one were comedies, eight musicals, six melodramas, three serious dramas, three mysteries, two tragedies, and two operettas. On all of the Hawaiian Islands there were 2,500 performances, attended by slightly less than three million people.

Abstracted by H. L. EWBANK, JR., *University of Hawaii*

**Briskin, Arthur Valner, "An Analysis of the Differences Involved in Writing the One-Act Play for Stage, and the Half-Hour Play for Radio and for Television," M.A. Thesis, Michigan State College, 1949.**

The author selected a scenario that could be adapted to stage, radio and television. A play was written for each medium and the problems involved were discussed and analyzed.

Abstracted by LUCIA C. MORGAN, *Michigan State College*

**Brockett, Oscar Gross, "The Analysis and Record of the Technical Production of John Steinbeck's *Of Mice and Men*," M.A. Thesis, Stanford University, 1949.**

The thesis includes complete plans for the over-all technical production of the play, including paint formulae, scenery units, light cue sheets, costume and makeup charts, lists of all properties, and analysis of sound effects.

The technical aspects of the production are prefaced by a discussion of external and internal evidences of style as applied particularly to *Of Mice and Men*, the general basic ideas of economic independence and "belonging" which was stressed in the play, and the validity of the scene designer's use of realism in the production.

Abstracted by NORMAN PHILBRICK, *Stanford University*

**Brown, Lawrence Robert, "Frontier Dramatic Criticism, St. Louis, 1835-39," M.S. Thesis, University of Wisconsin, 1949.**

This study of dramatic criticism in the frontier city of St. Louis during the period of the establishment of the first permanent theatre is based on the study of two newspapers. This thesis evaluates and establishes the critical criteria. Among the phases of criticism explored are the physical theatre, production, management, acting, actors, dramaturgy, and morality.

Dramatic criticism consisted largely of editorial comment and anonymous letters to the editors and is indicative of the interest in the drama.

Definite critical patterns appear and show that the citizens of St. Louis had definite standards. The productions were unrealistic and did not reflect the everyday surroundings of the citizens. Edmund Kean realism was popular. Eastern stars were well received. The strict moral codes were upheld by the managers, Ludlow and Smith.

British authors were the most popular. American plays were seldom produced due to their scarcity. Local authors contributed little.

The many criticisms give a picture of the theatre in St. Louis and are representative of the frontier theatres throughout the West. Shortly after 1838 the frontier moved westward, and St. Louis became a metropolitan center.

Abstracted by LAWRENCE ROBERT BROWN, *University of Wisconsin*

**Brown, Leila N.**, "Where the Buffalo Roamed: A Historical Pageant of Logan County, Colorado," M.A. Thesis, University of Denver, 1949.

This play is an attempt to determine the possibilities for expressing in dramatic form the history of Logan County, Colorado, adhering as closely as possible to historical fact, but injecting fabrication where necessary to stimulate audience interest.

A chronicling and categorizing of occurrences in the history of the county was undertaken for purposes of establishing the following criteria which were used to determine those episodes which should be included in the pageant:

Described a major event which affected the development of Logan County.

Reflected an important trend.

Revealed the appearance of persons famous throughout the country.

Demonstrated the character of men connected prominently with growth in the area.

Provided genuine human interest.

The thesis presents a series of 16 scenes and

a finale which depict the growth and change in the county based on authenticated historical occurrence and intermingled with motive appeals and human interest fabrications which will lend greater audience interest to the pageant when produced.

Abstracted by JOHN T. AUSTON, *University of Denver*

**BuChans, Katherine Schuh**, "Heartbreak House, by Bernard Shaw: A Production Thesis," M.A. Thesis, The Ohio State University, 1949.

The major problem was to catch the serious mood of the play and still let the comedy of lines, characterization, and situation come through. The thesis of the play, that the only solution to the disaster threatening Europe—World War I—was the intellectual and emotional maturing of her people, is evident in both comic and serious tones, and is clearly shown in the development of the protagonist, for whom alone there is any hope of salvation at the end of Act III.

The thesis is accompanied by a complete production book, with biographical, critical and analytical materials pertaining to the play and its production.

Abstracted by BERT EMSLEY, *The Ohio State University*

**Caton, Evalena Harriet**, "A Critical Analysis of The Ohio Story," M.A. Thesis, The Ohio State University, 1949.

This is an analysis of "The Ohio Story," a narrative-dramatic series broadcast over a special network of Ohio stations and sponsored by The Ohio Bell Telephone Company.

All data were gathered from unpublished material from the files of the company and the advertising agency, from newspaper files and telephone history collections, from the scripts of the series, and by interviews with program personnel.

"The Ohio Story" seemed to the investigator to be more effective than any other locally produced program of the type. The appeals and production values are effective in attracting and impressing the audience the sponsor wishes to reach. The programs are written and keyed to the "warm spots" of the audience, building up strong public support for the company and serving the community also.

Abstracted by BERT EMSLEY, *The Ohio State University*

**Chalapis, Minerva, "An Historical Survey and Evaluation of the Theatre in Greece Since 1800," M.A. Thesis, Wayne University, 1949.**

This survey is a study of the background and development of the modern Greek theatre. The survey covers the period of 1800 through 1940, providing information on such topics as the historical and political influences directly or indirectly concerned in the theatre development; the birth of the modern Greek language; brief discussions of the most popular Greek writers; and the highlights of the theatrical movements in Zante, Nauplion, Athens, and Kefallinia, principal cities which experienced an early revival of modern theatre and contributed noteworthy results to the modern theatre history. In addition, a review of the more recent theatrical activities are included which reveal summer theatre productions, contemporary theatre, and the production of ancient drama in modern Greece.

Of particular interest in the modern era are the important accomplishments of such writers and dramatists as Adamantios, Korais, Alexander Rangaves, Spyridon Vasiliadis, forerunners of the later modern writers Gregory Xenopoulos, Spyros Melas, Dimitrios Tangopoulos and Kostas Palamas.

In the earlier history also of major concern are the details of the early modern theatrical organizations and theatre buildings, and the first appearance of Greek women on the stage. During the course of the discussion, Marika Kotopouli, outstanding actress of the early twentieth century and foremost individual woman to promote and encourage the theatre arts, is introduced.

Abstracted by LEONARD LEONE, *Wayne University*

**Chapmond, Selma Eloyce, "A Production Book of the Costume Designs for Shakespeare's Othello," M.A. Thesis, Stanford University, 1949.**

The purpose of this thesis is to present a record of the costume design and production of *Othello* by William Shakespeare. Costumes selected for the production were of the period 1450 to 1500 in Italy. The writer chose paintings and pictures of sculpture of the Italian Renaissance from which she gathered important details for costumes. The thesis contains twenty-seven prints of Italian works of art with indications on each of the particular details which were used, twenty-six costume plates of the

completed design, and sixteen photographs of the costumes as they were used in the production.

Abstracted by NORMAN PHILBRICK, *Stanford University*

**Clapp, Thomas Edmund, "Without Baggage: A Play by Jean Anouilh, Translated from the French with Critical Notes," M.A. Thesis, University of Wisconsin, 1949.**

Feeling there is a definite need for more translations of foreign plays which will carry to new audiences the thoughts of worthwhile foreign playwrights and thus enrich the American theatre experience, the writer has endeavored constantly to translate honestly and dramatically that which was dramatic in other terms; that is, to render in our idiom the flavor, the turn of phrase, the essence of the original without deviation into the channels of personal whim.

*Without Baggage* emerges as a sort of Pirandellian drama in five scenes of a single character in search of himself. The play revolves around the attempts of an amnesic to reject his past because, feeling he is now a creature of ideals, he is unwilling to live in a contaminated world, a world lacking love and purity.

Abstracted by THOMAS EDMUND CLAPP, *University of Wisconsin*

**Conner, Bessie Taylor, "A Handbook for the Teaching of Puppets and Marionettes," M.A. Thesis, University of Denver, 1949.**

The purpose of this project was to present a study of the puppet and marionette in the field of drama.

Upon the theory that through the study of the puppet and marionette in their progress through history, the history of drama would become clearer to a student, this project was developed.

Eight hand puppets of the show, *Punch and Judy*, were made and a portable stage for the presentation of this type of puppet show was constructed. Eight marionettes for the original marionette script, *At the Bottom of the Sea*, were made. A large marionette stage was constructed for this show's presentation.

The teaching of puppetry and marionettes would, in the opinion of the author, be most useful and beneficial in the development of a student, both in his personal and scholastic achievements.

Abstracted by BYRNES BELK, *University of Denver*



Constable, Charles Robert, "All My Sons, by Arthur Miller: A Production Thesis," M.A. Thesis, The Ohio State University, 1949.

Research on this University Theatre production included pertinent biographical, historical, critical, and analytical materials together with a complete production book. The basic problems centered around picturization, composition, rhythm, and pantomimic dramatization. An analysis of the directing as a learning process was made.

The director was responsible for tryouts, casting, directing, supervising the building of the set, selecting costumes, make-up, lighting, and properties.

Abstracted by BERT EMSLEY, *The Ohio State University*

Davis, Elaine Harriet Freeman, "Major Trends in Contemporary American Musical Comedy," M.A. Thesis, Stanford University, 1949.

The thesis is concerned with the development of American musical comedy. The writer indicates that American musical comedy is largely a development of this century, though its antecedents, such as opéra, comic opera, vaudeville, extravaganza, and revues, belong to earlier periods. The writer also points out that the type of musical comedy as it is known today with its progressive story organized into a clearly defined plot emerged as late as 1914. Since 1914 the trend in musical comedy has been toward the integration of the plot and characters into a coherent and dramatic work with dance serving to enhance the action and deepen its significance and the decor serving to create the proper mood and setting.

The writer concludes her observations by saying that "musical comedy has learned, in its development and growth, how to make effective synthesis of its elements of music and drama."

The thesis also includes a chronological list of musical comedies for the seasons from 1914 to 1948.

Abstracted by NORMAN PHILBRICK, *Stanford University*

Davis, Jed Horace, Jr., "A Critical Survey of the Stage Lighting Equipment in the High Schools of Minnesota," M.A. Thesis, University of Minnesota, 1949.

The purpose was to survey and critically evaluate the lighting equipment of Minnesota public high schools. Most of the data was

secured by questionnaires to superintendents and principals. By organizing and comparing results with standards recommended by lighting authorities it was apparent that most schools had spent excessive amounts for border lights and footlights, but that almost none had an adequate supply of spotlights or of control equipment. It was found that a complete layout of equipment recommended by the authorities could have been purchased for little more than the cost of the present inadequate equipment. In spite of the fact that only six schools reported an "adequate layout" over half of the schools reporting said they were satisfied with what they had.

Abstracted by FRANK WHITING, *University of Minnesota*

Drummond, James Worner, "A Contrast in the Acting Techniques of Sarah Bernhardt and Eleanora Duse," M.A. Thesis, University of Michigan, 1949.

Sarah Bernhardt and Eleanora Duse were two very great actresses who performed during the same period. Yet their acting techniques were entirely different. It is the purpose of this paper to study the lives of these two women, the circumstances surrounding their entry into the theatre, their work as a whole, and the difference in fundamental technique.

Sarah Bernhardt represented the end of a florid and unbelievable school of acting. Her technique concentrated more on effects and technical tricks than it did in creating real and believable characters. Duse represented the beginnings of naturalism in acting in which technique was secondary to creative living characters.

Abstracted by JAMES W. DRUMMOND

Dunlap, James Francis, "Antigone, by Jean Anouilh: A Production Thesis," M.A. Thesis, The Ohio State University, 1949.

This University production was done in epic style, using the following devices: placement of actors on the stage throughout the performance; division of the stage into lighted and darkened areas; lines spoken to the audience; and no effort, from the standpoint of either acting or setting, toward the creation of an illusion of actuality.

The primary problem was to make *Antigone* meaningful to an audience of today, implying that a Creon can flourish anywhere. It was necessary to establish sympathy for Antigone, to make her a real and logical person, unswayed by Creon's arguments. A critical study of Ga-

lantière's adaptation led the producer to feel this need of strengthening the character of Antigone.

Abstracted by BERT EMSLEY, *The Ohio State University*

**Eddy, Junius, "The Wisconsin Idea Theatre: A Program in State-wide Drama," M.S. Thesis, University of Wisconsin, 1949.**

The purpose of this thesis is to describe the development of the Wisconsin Idea Theatre, a program in state-wide drama established at the University of Wisconsin in 1945, and to make a general critical estimate of the value of its work to date (summer, 1949). To place it in its proper historical perspective, the program is considered in relation to previous state-wide drama work in Wisconsin, and to other state-wide programs elsewhere in the United States.

The critical estimate, based on the personal experience and observations of the author, suggests that the program has many notable accomplishments to its credit. It also suggests that the program's emphasis on "regional drama" in all phases of its work, together with its breadth and diversity of scope, may have limited its effective development to some extent during its early stages.

Some observations and suggestions regarding state-wide drama work in general are offered in the concluding chapter, relating chiefly to methods of administrative organization and to methods of public and private financial support.

Abstracted by JUNIUS EDDY

**Ellett, Melvin King, "Henrik Ibsen's *A Doll's House*: A Production Thesis," M.A. Thesis, Stanford University, 1949.**

The productional description of the play is prefaced by a general analysis of the predominant ideas in the works of Henrik Ibsen, and by a history of the early productions of *A Doll's House*. The thesis also contains an aesthetic analysis of *A Doll's House* for Aristotelian values in plot, character, thought, diction, melody, and spectacle.

The thesis contains complete plans for the over-all production of the play, including prompt book, costume and scenery plates, ground plans, lighting plot, rehearsal schedules, property lists, etc. Blueprints and photographs are also included.

Abstracted by NORMAN PHILBRICK, *Stanford University*

**Endter, Charles Arthur, "The Doctor in Spite of Himself, by Molière: A Production Thesis," M.A. Thesis, The Ohio State University, 1949.**

This production was presented in the presentational style, using a flat wing and back-shutter type of setting and no front curtain.

Problems were: (1) that of a translation which would be humorous for a present-day audience, yet faithful to Molière; (2) that of the seventeenth-century period which conditioned movement, costumes, and stage setting; and (3) that of providing sufficient movement and business to give visual interpretation to the farcical script.

Abstracted by BERT EMSLEY, *The Ohio State University*

**Fausell, Barbara Helen, "A Production Prompt Book for an Original Translation and Adaptation of Hermann Bahr's Play —Das Konzert," M.A. Thesis, University of Michigan, 1949.**

The problem was to translate and adapt an old German comedy for presentation, maintaining the foreign spirit and atmosphere of the play.

A study of the history of the play and of the playwright was made. The production prompt book was then prepared to reflect the genius of the playwright and the foreign locale of the play.

Abstracted by BARBARA H. FAUSELL, *University of Michigan*

**Fields, James Fred, "A Study of Scenic Development in the Theatre of Ancient Greece with an Evaluation of Certain Artistic Concepts of Scenic Organization," M.A. Thesis, The Ohio State University, 1948.**

The thesis is an analysis of the development of scenic art in the theatre of ancient Greece with an attempt to evaluate major scenic concepts. It begins with the primitive choral dances and the introduction of a scenic emblem in the orchestra circle. It traces the process of the incorporation into the scene of two primitive patterns found in frieze art. These are the enclosing and nuclear principles of space organization. The height of scenic activity in ancient Greece is considered in a discussion of the Hellenistic playhouse. After an artistic evaluation of certain concepts the thesis indicates how scenic conventions in the Greek theatre have affected theatres through the ages.

The thesis attempts to understand the Greek mind as a creative and logical mind which produced great and consistent art forms. It is the over-all view of a logical process which makes it possible to explain scenic activity not properly accounted for by archeological data. Such a view permits us to fill in gaps created by the absence of factual material.

Abstracted by JAMES F. FIELDS, *The Ohio State University*

**Flyer, Herbert Noble, "Wigs for the Amateur Theater," M.A. Thesis, University of Denver, 1949.**

It was the purpose of this study to record the most practical and least expensive way of constructing theatrical wigs by amateurs. For the study nine wigs of various styles and periods were made: eighteenth-century men's wigs; Greek wigs; Gothic wigs; Roman wigs; gull-bottomed wigs; Fontage; Egyptian wigs; girl's rag doll wig; boy's rag doll wig.

The study contains a short history of wigs. Plates and photographs give detailed information on construction. An attempt was made to make the wigs simulate the period styles as much as possible.

Ease of application and removal of wigs, minimum expenses, simplicity of construction, durability, and general effectiveness were the primary factors considered in constructing the wigs.

Abstracted by RAY L. DEBOER, *University of Denver*

**Francescutti, Julio, "A Translation of *Sperduti Nel Buio* (Lost in Darkness) by Roberto Bracco with Commentary," M.A. Thesis, Stanford University, 1949.**

In translating *Sperduti Nel Buio*, the writer has presented in modern English idiom a psychological study of an individual of the lower classes in early twentieth-century Italy. The play is one of the best examples of Bracco's technique of *teatro del silenzio*, the drama of suggestion. The translation is prefaced by a brief study of the modern Italian theatre, a biographical sketch of the author, and a critical analysis of the dramatic structure of the play.

Abstracted by NORMAN PHILBRICK, *Stanford University*

**Gee, Robert F., "History of the Theatre at the University of Minnesota from Its Beginning to 1937," M.A. Thesis, University of Minnesota, 1949.**

Through newspapers, year books, and miscellaneous records as source material, the history

of the theatre at the University of Minnesota was studied from its beginning in 1873 to September, 1937. Especially during its early years the theatre existed and developed largely because of student interest and determination. In 1924 the three major dramatic clubs on campus were combined and Minnesota Masquers was designated as the producing organization. There was much activity during the years that followed, including extensive tours throughout Minnesota and surrounding states. In 1932 A. Dale Riley organized the University Theatre as a division of the Department of Speech, thus establishing theatre as a curricular rather than extracurricular activity. Most of the history is of primarily local interest. However, the campus theatre's amazing ability to survive in the face of faculty opposition, wars, depressions—to survive while the other forms of stage entertainment have come and gone—may have larger significance.

Abstracted by FRANK WHITING, *University of Minnesota*

**Gee, Ronald Callaway, "A Survey of Extra-Curricular Dramatic Programs in the High Schools of Wisconsin, 1947-1948," M.S. Thesis, University of Wisconsin, 1949.**

The study consists of an analysis and evaluation of the extra-curricular drama programs in the high schools of the state of Wisconsin, in an effort to determine the kind and extent of this type of dramatic training.

The investigation was conducted by means of a questionnaire distributed to 414 directors or teachers of dramatics in secondary schools. Results and conclusions are based on information from the 237 questionnaires which were returned.

The results of the survey indicate that there is considerable dramatic activity among secondary schools, in terms of the number of students participating and the number of productions which the individual schools present during a school year. The drama programs provide the student with a limited theatrical experience. The plays are of doubtful quality, but accepted procedures are followed in their production. A relatively small per cent of the profit realized from the performance of plays is used to improve production facilities. Inadequate stage and auditorium facilities are a hindrance to the execution of effective dramatic training programs in many schools.

Abstracted by RONALD C. GEE, *University of Wisconsin*

**Gillis, Herbert Russell, "Lennox Robinson: Some of His Production and Direction Problems at the Abbey Theatre, Dublin, Ireland," M.A. Thesis, Kent State University, 1949.**

This thesis is the report of an investigation into the life and work of Lennox Robinson, with particular reference to his activities as a dramatist and theatre man at the Abbey Theatre. It includes a chronological account of Robinson's life, his development as a dramatist, his contributions to the growth of the Abbey throughout his association with that organization in various capacities, and discussions of his plays and their production. As background for the study of Robinson as producer and director, there is included historical and critical discussion of the Abbey Theatre, and of the literary and theatrical figures associated with Robinson there.

Abstracted by G. HARRY WRIGHT, *Kent State University*

**Greenberg, Edward M., "Epic Theatre: Theory and Practice," M.A. Thesis, University of Wisconsin, 1949.**

This study is an evaluation of Epic Theatre, a twentieth-century theatrical system first evolved in Germany in the nineteen-twenties. The study investigates the period in which Epic Theatre first appeared, the two men who founded it, Bertolt Brecht and Erwin Piscator, and the theories and practices underlying its styles of dramaturgy, staging, scene design, and acting.

The object of the study is to determine the likenesses to, and deviations from, traditional and contemporary theatrical methods practiced by Epic Theatre.

Abstracted by EDWARD M. GREENBERG, *University of Wisconsin*

**Greendale, Alexander, "Build No Fence Around Me and The Golden Mountain," M.A. Thesis, Stanford University, 1949.**

These two plays are full-length comedies concerned with regional characters. The first play takes place in Southern Texas in the 1920's. The second play takes place in California in 1860. Both *Build No Fence Around Me* and *The Golden Mountain* have as protagonists colorful and vitally energetic elderly people. Ma Bevin in *Build No Fence Around Me* desires to move on to new frontiers in spite of the opposition of her son who wishes to settle down and farm his land. Prairie Grand in *The Gold-*

*en Mountain* has an enormous capacity for living and would convert young and middle-aged to his philosophy that there is too little real living among human beings, and that a man becomes immortal only after he has lived on the heights of experience.

*Build No Fence Around Me* was produced at Stanford University in February, 1949.

Abstracted by NORMAN PHILBRICK, *Stanford University*

**Grekila, C. V., "A Unit Set Developed for the Ohio University Theatre," M.F.A. Thesis, Ohio University, 1949.**

The problem was to develop a number of pieces of scenery that, within the limitations of a specific stage, and possibly serving both major and minor productions, might meet the seven requirements of any stage setting as advanced by Samuel Selden and Hunton D. Sellman in their book *Stage Scenery and Lighting*.

Preparation for meeting the problem involved a review of the history of stage design and practice to insure the inclusion of those features essential to period production. It also involved a fairly thorough survey of the written material on the specific subject of the unit set.

This material was adapted to the needs and limitations of the Ohio University Theatre and from the conclusions reached a model set was designed and built, and justified.

The appendixes included plates and drawings of the model plus plans and photographs of the set as usable in the production of various specific plays.

Abstracted by CHRISTOPHER LANE, *Ohio University*

**Guidry, Angela, "The History of the Drama League of America," M.A. Thesis, Louisiana State University, 1949.**

The Drama League of America developed from a small neighborhood club, which, in 1907, became the "Drama Club of Evanston." In 1910, it was established as a national organization and given the name the Drama League of America.

The purpose of this thesis is to trace the history of the League and to evaluate its accomplishments.

Until World War I, the League carried out its primary purpose of educating the audience and encouraging attendance at good plays. With the decline of the road after the war, the League directed its work toward aiding school productions, community theatres, and the church drama.



League publications were playgoing bulletins; drama study courses; bibliographies and play lists; pamphlets of religious drama and pageantry; the Drama League Series, which stimulated the printing of current plays; and *The Drama*, the official magazine.

Financial difficulties, the decline of the road, and the depression of 1923-33 led to the demise of the League in June, 1931. However, the important services which the League had been organized to perform were largely completed; hence the life of the League may well be regarded as a life fulfilled.

Abstracted by C. L. SHAVER, *Louisiana State University*

**Gustavson, Phoebe Jane, "The Negro Character in American Drama before 1865,"** M.A. Thesis, University of Wisconsin, 1949.

The writer's purpose is to show the various treatments given the Negro in American drama before 1865. After taking all the available plays containing a Negro character written before 1865, the writer classified the characters according to the parts they play.

"The Negro Character as a Supernumerary," discusses insignificant Negro roles which progressed from serious realistic treatments to comic exaggerations. Negro intimate servants, presented first in comic realism and later in exaggerated sentimentality, introduced extreme fidelity and the Southern mammy. Negro minstrelsy influenced the treatment of the Negro in drama, making of him an exaggerated stupid buffoon. All the characters introduced especially for humor are really Negro minstrels with their malapropisms, affectations, and love for women, chickens, and razor-fights. The brave, heroic actions of the Negro plot-agents foil the enemy and save the hero. These characters are composed of the minstrel stereotype and the Abolitionists' idealized slave. The Abolition Movement made the Negro characters personifications of popular arguments. Supposedly, sympathetic feelings resulted from presentations of fugitives, octoroon heroines, perfect Christians, devilish children, and rebellious mulatto slaves.

This paper mainly unfolds the development of many stereotypes.

Abstracted by PHOEBE J. GUSTAVSON, *University of Wisconsin*

**Hailey, Robert Carter, "George S. Kaufman, Playwright and Satirist,"** M.A. Thesis, Miami University, 1949.

The problem: A short biography of George S.

Kaufman including a discussion of his place in the American theatre; a study of Mr. Kaufman's methods of satire and the targets of the satire found in his plays; a tabulated index of his plays with details regarding producer, director, dates of production, theatre in which presented and the original casts.

After analyzing the requisites for satire the thesis sets out to show that many scenes in many of Kaufman's plays contain the true essence of satire. The social and political history from 1920 to 1949 was examined to show that much of Kaufman's satire had a "legitimate frame of reference."

Abstracted by HOMER N. ABEGGLEN, *Miami University*

**Harnish, Frank James, "The History of the Black Hills Playhouse and School of the Theatre—1946, 1947, and 1948,"** M.A. Thesis, University of South Dakota, 1949.

This thesis serves as a history of the initial years of Dr. Lee's summer theatre and offers a guide to similar projects.

Sources of information concerning the project were interviews, newspaper and magazine articles, as well as correspondence and departmental files.

The physical, organizational and financial changes in the Playhouse are discussed on a yearly basis without attempting to arrive at conclusions.

Abstracted by FRANK J. HARNISH, *University of South Dakota*

**Harrison, John William, "The Brother's Progeny: A Comparative Study of Drama,"** M.A. Thesis, University of Denver, 1950.

The problem of this study was to examine the changes which occur in the successive adaptation of Terence's *The Brothers*, and to make a record of these alterations. These are examined on the basis of the varying cultural and moral patterns of the era in which the adaptation was written, and upon the relationship of the individual artistic principles of the adapter.

The adaptations are arranged and considered chronologically, and the alterations in basic and minor themes are investigated and recorded. The basic theme of the study is the role of discipline in education. Minor themes as considered are marital relations, seduction, and the ridicule of a harsh father. The adaptations discussed are Chapman's *All Fools*, Molière's *The School for Husbands*, Sedley's

*The Mulberry Garden*, Shadwell's *The Squire of Alsatia*, Lessing's *Miss Sara Samson*, Steele's *The Tender Husband*, Fielding's *The Fathers*, Garrick's *The Guardian* and Cumberland's *The Cholerick Man*.

This study would indicate that contemporary cultural and moral patterns do affect an adapter's treatment of a theme.

Abstracted by NORMAN E. IVERSON, *University of Denver*

Hasch, Jack, Jr., "Analysis of the Term 'Empathy' in Theories of Play Production," M.A. Thesis, University of Illinois, 1949.

The author surveys the confused use of the term *empathy*, first, in the fields of aesthetics and psychology, in the works of T. Lipps, V. Lee, H. S. Langfeld, E. B. Titchener, H. Werner, and H. Rorschach. In these works he traces the development and uses of the term, and attempts to extract a usable definition of it: Empathy is the phenomenon of a human being apparently perceiving "his own modes of motion and feeling" in "some still or inanimate object or form." Then, in the field of play production, in the works of Woolbert, Dolman, Selden, Albright, Dahlstrom, Kjerbüll-Peterson, and Brecht, the author discovers that usage of the term is vague and general. He suggests limitations and restrictions on the use of the term in theories of play production, and indicates some possible empathic elements in play production.

Abstracted by EARL P. BLOOM, *University of Illinois*

Hepler, John Henry, "Shakespearean Staging: Modern Tendencies Seen in the Light of Historical Influences," M.A. Thesis, Ohio Wesleyan University, 1949.

This study seeks "to trace the major changes which have taken place during the evolution of Shakespearean staging; to indicate the problems which confront the technical director or designer as a result of these changes." Taking as his point of departure the inn-yard stages of the late sixteenth century, the author first reviews rapidly the main staging conventions of Shakespearean drama in the English theatre from Burbage to Tree. In his final chapters, however, he widens the scope of his inquiry and notes and illustrates various modern methods used in the professional theatre in both Europe and America and in the non-professional theatre in this country. Some of these

methods of staging seek to recapture the simplicity and utility of the Elizabethan public theatre while others vary widely from the original pattern.

Abstracted by R. C. HUNTER, *Ohio Wesleyan University*

Hickman, Dorothy Lee, "A Study of Stage Properties," M.A. Thesis, University of Michigan, 1949.

This is a study of stage properties, their significance and use from the Miracle plays to the closing of the theatres in 1642.

From this study of the staging of the dramas of the Miracle plays, Commedia dell'Arte and Elizabethan period it is apparent that the methods of staging the Elizabethan dramas were derived directly from the methods used in the Miracle plays. Many of the techniques employed and properties used by these two periods have been found to be either very similar or identical.

Any present day director wishing to stage an Elizabethan drama in an authentic Elizabethan manner should make a careful and thorough study of the Miracle and Mystery plays.

Abstracted by DOROTHY LEE HICKMAN

Hoffman, Walter Samuel, "Sartre, The Flies and Other Plays," M.A. Thesis, University of Wisconsin, 1949.

A survey of the drama of Jean-Paul Sartre. Contains a brief biographical sketch and a discussion of his philosophy of Existentialism, with some reference as to the effect of the philosophy of his plays. Four of his plays are analyzed in brief, as to their dramatic merit and Existential content. The fifth play, *Les Mouches* (The Flies), is analyzed in more detail, and its production in the Play Circle of December 15 and 16, 1948, is discussed. Sketches of the sets and photographs of the production are included.

Abstracted by WALTER S. HOFFMAN

Homrighous, Mary Elizabeth, "A History of Non-Professional Theatrical Production at the University of Illinois from Its Beginnings to 1923," M.A. Thesis, University of Illinois, 1949.

This study traces the development of theatrical activities within the University from 1868 to 1923. It attempts to discover trends in the motivations, sponsorships and character as they were manifested in various periods of the University's history. The earliest play production activities were auxiliary to other enter-

prises. Later came public demonstrations, which included plays, by the students of non-credit elocution classes, and productions which were extensions of various language courses. Literary societies included play production as a part of their larger program.

The curriculum of the University in the year of its founding (1868) included a course devoted exclusively to drama. But it was not until more than half a century later that a course dealing directly with theatre practice was introduced.

In the period covered by the thesis (1868-1923) there were 308 public productions of a theatrical nature excluding variety shows, etc.) The most produced author was Shakespeare (32 productions). The first production at the University of a play was his *A Midsummer Night's Dream* (1875).

The material was largely fugitive, and one of the principal tasks of the writer was the compilation, ordering, and documentation of courses. Included in the thesis are tables of playwrights, of academic courses, and of plays produced in foreign languages, in addition to a detailed chronological listing. Little material of anecdotal nature is included. The approach is factual and interpretative.

Abstracted by WESLEY SWANSON, *University of Illinois*

**Hostetler, Paul Smith, "A Production Book of Robert E. Sherwood's *The Petrified Forest*," M.A. Thesis, Stanford University, 1949.**

The technical description of the production is prefaced by a discussion of the influence of Robert Sherwood on American drama as well as by an analysis of the general characteristics evidenced in the works of Sherwood in relation to specific problems facing mankind in contemporary civilization.

The thesis contains complete plans for the over-all production of the play, including costume and scenery plates, prompt book, ground plans, lighting plot, rehearsal schedules, property lists, budget, etc. Blueprints and photographs are also included.

Abstracted by NORMAN PHILBRICK, *Stanford University*

**Howell, Margaret Anne, "Critical Opinions of Four of Margaret Webster's Productions: *Richard II*, *Hamlet*, *Othello*, and *The Tempest*," M.A. Thesis, University of Alabama, 1949.**

Miss Webster's theories on the direction,

acting and staging of Shakespeare compared with critics' reports on her first two and latest two productions on Broadway. Source material included Miss Webster's published writings, an interview with her, and the published critical reviews of the selected plays appearing in the New York daily newspapers, and in the weekly and monthly magazines with a national circulation. The author concludes that Miss Webster was able to carry out her major theories of uninvolved interpretations, use of full text, fast moving unifying direction, flexible staging, careful directions of minor characters, and omission of stunts and novelty. Each production was judged on the basis of effective acting, settings, costumes, lighting and the coordination of all these into a successful production.

Abstracted by T. EARLE JOHNSON, *University of Alabama*

**Irving, Jules, "A Production Book of John Steinbeck's *Of Mice and Men*," M.A. Thesis, Stanford University, 1949.**

The prompt book of *Of Mice and Men* is prefaced by the analysis of the play from the point of view of the director. The writer also discusses the influence of Steinbeck on the contemporary American scene as well as the contribution of Steinbeck to the form of the novel and the drama. The thesis includes the budget for the Stanford University production, the rehearsal schedules, technical records, records of advertising and publicity, and critical reviews of the day.

Abstracted by NORMAN PHILBRICK, *Stanford University*

**Kamp, Luana Josephine, "A Study of Maxwell Anderson's *Experiment in Poetic Drama*," M.A. Thesis, University of Michigan, 1949.**

Mr. Anderson, unlike most of his contemporaries, has been working to elevate the quality of drama produced on the American stage. He has examined the principles of playwriting and has evolved his own criterion with which he has worked with some success although he has fallen short of his ultimate goal. He has steadfastly held to his belief that poetry is the only form in which plays that will attain permanence can be written. However, as yet Maxwell Anderson has not fulfilled his own ambitions, even though he has written many verse dramas. It is the writer's belief that his historical plays, although entertaining and picturesque, are often too romantic to fulfill the requirements of tragedy, and that "*Winterset*," al-

though a step in the right direction, did not follow all of Anderson's own rules. The general conclusion is that even if Mr. Anderson does not achieve his goal himself that it will be achieved some day, and he will have contributed heavily to its realization.

Abstracted by LUANA JOSEPHINE KAMP.

**Kern, Ronald Chester, "A Study of Sir Henry Irving as an Actor-Manager with Special Reference to His Shakespearean Productions," M.A. Thesis, Miami University, 1949.**

*The Problem:* A study of how Sir Henry Irving as an Actor-Manager, especially in his Shakespearean productions, staged his plays in a manner which enhanced himself as an actor.

The thesis contains the following chapters: Shakespearean Actor-Managers of the nineteenth century; The Story of Sir Henry Irving; Sir Henry Irving as Actor-Manager of Shakespearean plays; The Actor-Manager policies of Sir Henry Irving in his Shakespearean productions.

Abstracted by HOMER N. ABEGGLEN, *Miami University*

**Knight, Martha McKenzie, "Community Theatres in the State of Washington," M.A. Thesis, The State College of Washington, 1949.**

This thesis presents the results of a questionnaire survey of existing theatres in the state of Washington, their origin, membership, organization, finances, and productions. The study analyzes six community theatres whose primary organization was motivated by practical and sociological aims and eight whose organization was motivated by creative and recreational purposes. Consideration is given to population increase, industrial development, and World War II as causative factors in the establishment of community theatres. More detailed treatment is given of the Seattle Repertory Playhouse and the Seattle Tryout Theatre as the oldest and most nationally recognized community theatres in the state.

The study indicates that those theatres established for practical and sociological purposes are more permanent and successful, have larger memberships, enjoy better financing, and are more active in the production of plays than those established for recreational purposes.

Abstracted by S. J. CRANDELL, *The State College of Washington*

**Laur, Sister Mary Veronice, "A Study of the Dramatic Monologue: Its Value for**

**the Student of Oral Interpretation," M.S. Thesis, University of Wisconsin, 1949.**

From books and periodical literature available at the University of Wisconsin, Cardinal Stritch College, and Milwaukee Public Library, the author tells of the nature of the dramatic monologue, and compares it with other forms of literature. She says its development passed through four stages: before Browning monologue; and modern trends. She then claims that the dramatic monologue will serve as a medium for intellectual, emotional, vocal and physical development of the student of oral interpretation.

Abstracted by SISTER MARY VERONICE LAUR

**Lentz, Anna B., "A Survey of the Status of Dramatics in the Secondary Schools of Colorado in 1949," M.A. Thesis, University of Denver, 1949.**

The survey was a quantitative study of the status of secondary schools in Colorado. A questionnaire was sent to 17 secondary schools in the state in April, 1949. This ballot was designed to determine the status of both the curricular and extracurricular program.

Questions concerning the following areas were asked: subject matter and course content in dramatic courses, presence of dramatics in English and speech courses, length of time dramatics has been taught, proposed changes in the dramatic curriculum, plays presented recently, background of the instructor, and other questions.

Results derived from replies showed such things as a lack of dramatics instruction in schools of small enrollment, a meagre background in the dramatic field possessed by some teachers, a tendency to overuse dramatics as a means of fund-raising for "outside" purposes, and the possibility that dramatics as presented was not being offered to the best advantage for all students.

Abstracted by HALLACK McCORD, *University of Denver*

**Lithgow, Arthur Washington, "The Playwright and the Modern Theatre," M.A. Thesis, Cornell University, 1949.**

The author includes two versions of a full-length play based on Gogol's short story, "The Cloak," the first laid in a Russian setting of the time, and the second in an American setting of three decades later. Interest is sustained through development of character rather than plot. Part III is a criticism of the two versions and a summary of the author's conclusions re-



garding the nature of the dramatic, the theatrical, theatrical convention art, the relation of drama to life, and other similar artistic principles to be considered by the playwright. As a major conclusion, the author suggests that the direction the playwright should take is toward a presentational form of theatre with suitable themes and treatments. Part IV consists of an original one-act play, "A Litany for John Brown," in which the attempt is made to demonstrate some of the principles discussed.

Abstracted by JOHN A. WALKER, *Cornell University*

**Mahar, Ethel, "Joan of Arc: A Children's Play in Three Scenes," M.A. Thesis, University of Denver, 1950.**

This thesis is in the form of a play written especially for children. It is based on the life of Joan of Arc. The play was first produced as one project of the summer session of the Educational Department of the William Rockhill Nelson Gallery of Art in Kansas City, Missouri, on July 16, 1949.

The play was written in workshop style with the children of the Theatre Arts class helping to make minor revisions as the script was presented in various class periods. Preparation for the project was in the form of participation in a gallery tour to study French art of the middle ages and the reading of children's books about Joan of Arc.

A simple, original piece of music was composed by the author with the help of Helen Ruth Henderson. Rhythmic steps were devised for the peasant girl's dance.

The thesis contains, besides the play itself, an introduction, reports of the discussion after the play's presentation, the music composed especially for the play and illustrations of the play's main characters.

Abstracted by CALVIN POND, *University of Denver*

**Malone, Mary Elizabeth, "Four Influences on the English Theatre from 1660 to 1737," M.A. Thesis, Louisiana State University, 1949.**

This is a study of the English theatre of the period from 1660 to 1737. The examination of materials in the Huntington Library, San Marino, California, and in the libraries of the University of Minnesota, Tulane University, and Louisiana State University make possible the following conclusions:

I. From the substratum of Elizabethan influence surviving in Restoration times, the Restora-

tion theatre inherited certain characteristics of the physical theatre and many dramatic conventions.

II. From the spirit of the age (1660-1737) the theatre received its impetus to give extravagant, spectacular and risqué performances and to experiment in new forms of dramatic production.

III. From the development of perspective and scenic design, new methods of stage decoration and improved scenic devices were introduced to the English stage.

IV. From the introduction of "English opera" upon the stage, the theatres were kept alive both during the Protectorate and the Restoration periods. Opera was also largely responsible for the development of new musical forms of entertainment.

From this irrational combination of the old and the new, there evolved a unique theatre, which has proved itself to be one of the most influential in English theatrical history.

Abstracted by C. M. WISE, *Louisiana State University*

**Marsh, Louis Verdun, "An Essay on the Mise en Scène: A Translation of Emile C. V. Perrin's Etude sur la Mise en Scène; Lettre à M. Francisque Sarcey," M.A. Thesis, Cornell University, 1949.**

A translation of Perrin's summary of his views and practices as administrator of the *Théâtre-Français*, written in 1883 in answer to the attacks of the eminent critic, Sarcey. The essay contains a brief history of stage production in France from the beginning of the XVIIth century to the latter part of the 19th century. Supplemented by the translator's notes and an Appendix containing Lyonnet's reconstruction of the original *mise en scène* of *le Cid* together with a 20th century production of the play.

Abstracted by JOHN A. WALKER, *Cornell University*

**Martin, Catherine Louise, "Jane Cowl," M.F.A. Thesis, Yale University, 1949.**

This is a study of the career of Miss Jane Cowl from her first appearance in New York as an actress, through her rise to stardom and later activities. Each appearance of the actress is discussed in terms of production statistics, biographical events leading to and through the run of the play and extracts of critical reviews of both the play and Miss Cowl's performance.

Miss Cowl's technique is discussed at length and evaluated by the author. Correspondence

with the actress, interviews with her contemporaries, and pictures of Miss Cowl in various roles are also included in this thesis.

Abstracted by W. J. MARTIN, *Middlebury College*

**Martin, Hall, "The Technique of Major Plot Discovery in the Plays of Eugene O'Neill," M.A. Thesis, Stanford University, 1949.**

The thesis analyzes the problem of major plot discovery as stated in *The Poetics* of Aristotle and as specifically developed in the plays of Eugene O'Neill. The writer analyzes in the major works of O'Neill each manifestation of discovery which may occur in a play.

From his analysis of the various plays in the study, the writer discusses the identification of the major discovery, the operation of major discovery, and the arrangement of major discovery. The writer points out that: "Aristotle's analysis of the nature and function of major discovery is as applicable to the works of Eugene O'Neill as it is to the works of the Greek dramatists of the fifth century B.C." Furthermore, the writer indicates that: "Major discovery, when well handled by the dramatist, will definitely contribute to the artistic and, to some extent surely, to the commercial success of a play; yet, inasmuch as it is but a part of the whole, which is the plot, such discovery may not, of itself, constitute the final cause of such success." Finally, the writer indicates that: "The technique of major discovery is never determined by a set principle or rule, but rather by the nature of the subject matter of the play in which it occurs."

Abstracted by NORMAN PHILBRICK, *Stanford University*

**McCaslin, Walter Wright, "The Problem of Acting in Contemporary Theatrical Criticism as Exemplified in the Work of Selected Critics, M.A. Thesis, The Ohio State University, 1949.**

Critical reviews (750 in all) of John Mason Brown, Stark Young, Joseph Wood Krutch, George Jean Nathan, Brooks Atkinson, Lewis Nichols, Howard Barnes, and John Chapman were examined in the light of these questions: (1) Do the critics judge acting according to established philosophies such as those of Stanislavsky and Kjerbuhl-Petersen? (2) Do these critics disagree and are their differences related to such philosophies? (3) Can a student learn about acting and its criticism by studying modern newspaper and periodical critics?

The reviews of twenty-five plays were selected

for detailed analysis because they alone seemed to be significant, but subsequent study showed that even these did not reveal clearcut standards, except in the case of Stark Young, where a nebulous criterion could be traced. Disagreement was frequent, and the study seemed to discover varied viewpoints on acting which could be critically evaluated by students, including the author of the thesis.

Abstracted by BERT EMSLEY, *The Ohio State University*

**McCreath, Harrison William, "A Technical Production of The Adding Machine by Elmer Rice," M.A. Thesis, Stanford University, 1949.**

The thesis contains complete plans for the over-all production of the play, including costume and scenery plates, ground plans, construction drawings, lighting plot, rehearsal schedules, property lists, etc. Blueprints and photographs are also included. The technical description of the production is prefaced by a history of the development of expressionism in Europe as a style of drama, 1910-1920, by a discussion of expressionistic theory and practice before 1910 and by a short history of the development of expressionism in the American drama, 1915-1923.

Abstracted by NORMAN PHILBRICK, *Stanford University*

**McGovern, Beatrice Lucille, "The Influences of Strindberg on the Dramatic Art of Eugene O'Neill," M.A. Thesis, Stanford University, 1949.**

The thesis examines particularly the influence of the expressionism of August Strindberg on the works of Eugene O'Neill. In this special category the writer finds that the expressionistic device of ego-extension, i.e., the creation of the world in the image of the protagonist through multiple character representation or masks, is predominant in Strindberg and is to be found in many of O'Neill's plays.

The writer also examines the Strindbergian ideas of the sex struggle, of man's faulty perception of reality, of his religious groping, and of his psychic ability to probe the thoughts of others. The writer indicates that these various ideas which are stressed in Strindberg's dramas are to be found similarly emphasized in the works of O'Neill.

Abstracted by NORMAN PHILBRICK, *Stanford University*

**McGrew, Mavis A.**, "Raggedy Ann and Andy, A Lyric Drama for Children," M.A. Thesis, University of Denver, 1949.

This thesis was written and a play produced using a method which integrated the lyric elements of dance, music and the other theatre arts.

The program was to choose a play which was a children's favorite, and to integrate music and dance into the plot in such a way as to make the play an integral whole rather than composed of several separate units. Choreography for each of the several characters was arranged in such a manner that each dance was made to portray as nearly as possible the aesthetic ideas of each player as represented to the child-audience. Makeup was such that it tended to disguise the actors and to present them primarily in terms of representative symbols of specific things rather than of specific persons.

The elements of lyric theatre, the vivid coloring of the sets, dance movement and music as one unit were the most interesting to the children.

Abstracted by MAX H. O'CONNELL, *University of Denver*

**Mers, Harold Bruce**, "No Exit, by Paul Sartre: A Production Thesis," M.A. Thesis, The Ohio State University, 1949.

This drama is unusual in that it is a one-act play running for one hour and forty-five minutes, with only three main characters, who enter within the first fifteen minutes and never leave the stage. It is a philosophical melodrama of Sartrean Existentialism.

The production was staged in a selectively realistic manner. The two most difficult problems were: (1) providing variety in composition, picturization, movement, rhythm, pantomimic dramatization, and line interpretation; and (2) emphasizing basic meanings to make the author's ideas understandable.

Abstracted by BERT EMSLEY, *The Ohio State University*

**Mitzman, Newton**, "A Production Thesis of Home of the Brave," M.A. Thesis, The Ohio State University, 1949.

*Home of the Brave* by Arthur Laurents was presented as a production thesis involving the problems of staging and direction. Pre-production preparation included a written analysis of the dramatic structure and the characters; historical and critical research into previous productions; a discussion of the style of production; a detailed breakdown of the script indicating

each change in character relationship; a biography of the author; a bibliography; and a production book. This book includes ground plans, light plots, property lists, photographs of the production, and the director's annotated copy of the script.

Abstracted by CHARLES J. MCGAW, *The Ohio State University*

**Moe, Dorothy Harder**, "The Contribution of the Speech and Drama Department of the Junior High School to the Community," M.A. Thesis, Colorado State College of Education, 1949.

The author of the study was interested in the status of speech education in the junior high schools of Illinois and particularly in the extent and nature of programs presented in the school and community as a part of the speech activity. She contacted the one hundred forty-four listed junior high schools in Illinois by letter and through a questionnaire and rating scale surveyed the speech activities in the ninety-six schools which replied. The study reveals that approximately one-third of the junior high schools reporting have classes in speech and drama. Almost one-third of the speech students participated in presentations for some type of audience of which Parent Teachers Associations formed the most frequently named audience, followed by other civic organizations and school assemblies. One-act plays were the most popular presentation with declamations second in frequency. With one exception, all teachers replying believed that these public programs were beneficial to the students and that this activity should be extended.

Abstracted by S. R. TOUSSAINT, *Colorado State College of Education*

**Morgan, Margaret Elizabeth**, "Harrison Grey Fiske and the Theatrical Syndicate," M.A. Thesis, University of Michigan, 1949.

The problem was to investigate the role Harrison Grey Fiske played in the struggle for freedom of dramatic art against the Theatrical Syndicate.

Harrison Grey Fiske was the most influential force in resisting the comprehensive control of the Theatrical Syndicate and sincerely worked steadfastly for its disappearance from the American theater.

Abstracted by MARGARET E. MORGAN

**Morrison-Wienandt, Cecile**, "A Survey of Casting Factors in Tributary Theatre Pro-

ductions," M.A. Thesis, University of Denver, 1949.

This survey is an attempt to determine in what way tributary theatres acquire and retain a corps of actors so that directors may cast any type of production. Questionnaires were sent to 154 college and university theatres and 131 community theatres (also to 18 actors).

1. Much of the talent encountered is thought to be lost during the tryout period because insufficient time is spent on this portion of the production.

a. There is a need for a standardized system of tryout in order to advise actors what is expected of them.

b. There must be enough high-quality productions given to assure actors of adequate practice.

c. Guest stars, professional directors and commercial talent scouts are needed to give added stimulus and inspiration.

2. Although the tributary theatres are contacting many people, they are not making use of these contacts to acquire future actors.

3. Less time must be taken up by rehearsals. This will necessitate the training of unusually capable and versatile directors.

4. On the basis of results all theatres have similar problems.

Abstracted by HARRIETT ROBBINS, *University of Denver*

Muellenschlader, Helen, "T. S. Eliot—Dramatist and Critic," M.A. Thesis, University of Wisconsin, 1949.

This thesis is an evaluation of Mr. Eliot's theories on verse-drama as indicated in "A Dialogue on Dramatic Poetry," "Rhetoric and Poetic Drama," and on "The Possibility of a Poetic Drama" and projected in his dramas. His purpose is to revive verse-drama in a form which shall represent his age as perfectly as blank verse did the Elizabethan and Jacobean periods.

Eliot's challenging views have aroused controversy in which every serious modern critic has taken part. An analysis of his dramas proves his contention that modern colloquial speech can be dynamic, lucid, and superior when animated by high thinking. It proves that dramatic verse, whether conventional or free, can be fused with, not superimposed upon, his thought. The entire plan of fusing ancient dramatic machinery, fear, and modern life, to fulfill spiritual values, is original with him.

The dramas of T. S. Eliot, because of their fine craftsmanship, their psychological, religious,

and moral impact, can hardly fail to impress a student.

Abstracted by HELEN MUELLENSCHLADER

Niven, Harold F., Jr., "The Analysis and Record of the Technical Production of Eugene O'Neill's *The Hairy Ape*," M.A. Thesis, Stanford University, 1949.

The technical description of the production is prefaced by a discussion of the history of O'Neill's writing and production of *The Hairy Ape* as well as by an analysis of the visual requirements of the play in terms of expressionistic distortions in costume and scenery.

The thesis contains complete plans for the over-all production of the play, including costume and scenery plates, ground plans, construction drawings, lighting plot, rehearsal schedules, property lists, etc. Blueprints and photographs are also included.

Abstracted by NORMAN PHILBRICK, *Stanford University*

Ouellette, Marie Hallsted, "Costuming of Shakespeare's Tragedies from the Middle of the Eighteenth Century to the Present," M.A. Thesis, University of South Dakota, 1949.

This thesis concerns the historical costuming of Shakespeare's tragedies over a period of approximately 250 years.

By tracing the history of the costuming of Shakespeare's plays, the writer attempts to compare what has been done in the way of costume design with what might be done to give the costumes the authenticity and period flavor they deserve.

Costume designs and photographs are included in the thesis to point out the good qualities of the costumes as well as to indicate the many discrepancies in historical accuracy and detail.

Abstracted by MRS. PAUL E. OUELLETTE

Ouellette, Paul E., "A Director's Manual and Prompt Book for *The Comedy of Errors*," M.A. Thesis, University of South Dakota, 1949.

"A Director's Manual and Prompt Book for *The Comedy of Errors*" is a complete prompt book of the show, including the script, stage directions, costume designs, lighting plot, scene designs, floor plan, and sound and music plots.

Original music was written for the show by Theodore Ripper.

The production was done using Greek cos-



tumes and a unit setting suggesting the Grecian period.

Abstracted by PAUL E. OUELLETTE, *University of Portland*

**Papousek, Mary Lucille, "A Design of Lighting Equipment for Xavier Auditorium, Saint Mary College," M.A. Thesis, Stanford University, 1949.**

The thesis examines the problem of the present lighting situation of Xavier Auditorium on the campus of Saint Mary College, Leavenworth, Kansas. The purpose of the writer is to analyze the shortcomings of the present lighting system and recommend necessary changes.

The thesis includes a workable lighting plan for Xavier Auditorium, recommendations for lighting, for the installation schedule, and for lighting equipment. Although not directly applicable to other theatre lighting problems, this study is generally planned to aid those who are faced by similar problems in the installation of new lighting equipment in small and old auditoriums.

Abstracted by NORMAN PHILBRICK, *Stanford University*

**Parker, Charles M., "A Study in Costume for Shakespeare's Romeo and Juliet," M.A. Thesis, Indiana University, 1950.**

This study concerns itself with the old problem of costuming a Shakespearean play; in this case *Romeo and Juliet* serves as the illustration. The writer does not try to decide for the producer which style should be used but presents the problem involved in making a choice. Two most likely periods, Renaissance Italian and Elizabethan English, are completely represented (by a series of color plates) for the producer to consider in making his decision.

Abstracted by VERGIL A. SMITH, *Indiana University*

**Petersen, James Kark, "An Adaptation of Norman Corwin's The Odyssey of Runyon Jones for Television with Complete Production Notes," M.A. Thesis, Ohio University, 1949.**

Some of the problems of adapting radio material to the television medium are examined by adapting Norman Corwin's *The Odyssey of Runyon Jones* for television. The thesis includes both the radio and the television adaptation. The television adaptation is accompanied by lists of necessary equipment, costume and make-up suggestions, camera and microphone plot boards, studio layouts, set designs,

and furniture and properties. A biographical sketch of Norman Corwin is also included.

Abstracted by WILLIAM J. LEWIS, *Ohio University*

**Rich, Samuel J., "An Adaptation for Television of the "Inspector-General," M.A. Thesis, University of Michigan, 1949.**

In making *The Inspector-General* suitable for television presentation, it was felt that the omission of adequate background materials would be sorely felt by prospective producers of the television version. Consequently, in addition to the submission of a working production script, a section on the life of Nikolai Gogol and a discussion of the stage history of the play was included. Also in the study are chapters on scenery, costumes and make-up with illustrative plates executed in water color. A treatment of the specific problems facing the actor and the director in television as well as production notes of a general nature conclude the text.

Production devices and techniques for effective television presentation have been acquired, to a large extent, through the research and study necessitated by this assignment. Furthermore, to satisfy another of the purposes leading to the selection of this play, the working script itself is available for production by this university's Speech Department as well as by others that may contemplate television production in the near future.

Abstracted by SAMUEL J. RICH

**Robinson, Marvin William, "The Artistic and Educational Problems in the Production of Dance Drama at the University Level," M.A. Thesis, University of Illinois, 1949.**

This study narrates and evaluates two attempts to integrate drama, dance, and music in a single production ("dance drama") at the University of Illinois. The author's original scripts for *Exodus—1947* (an impressionistic account of displaced Jews seeking entrance to Israel) and *Off With Their Heads!* (a satiric treatment of congressional investigations of "un-Americanism") are appended. The difficulties encountered in writing and producing these plays are straightforwardly discussed—difficulties such as the noticeable lack of student talent in more than one of the cooperating arts, and the conflict between artistic and educational objectives.

Abstracted by EARL P. BLOOM, *University of Illinois*

Rodewald, Elizabeth, "The Development of the Director in America," M.A. Thesis, Cornell University, 1949.

The origin and development of the person known in the American theatre today as the Director is traced from European backgrounds until the end of the 19th century when a conception of the director *per se* began to take definite form. After the turn of the century the American theatre was dominated successively by the manager-director, the designer of "the new stage craft," and the new playwright. The concept of a synthesized production under the control of the director began to take hold in the early 1920's. By the 1930's, the director was more or less firmly entrenched as the chief interpreter of the script and the guiding influence in play production. The development of various American directors and their methods are reviewed briefly along with the spread of the concept of the director into the Community Theatre. In the concluding chapter, evaluations are made of the position, influence, and responsibilities of the director in Educational, Community, and Commercial Theatre of today.

Abstracted by JOHN A. WALKER, Cornell University

Shafer, Richard Smith, "A Survey of Principal Productions of Shakespeare's *Twelfth Night* in London and New York," M.A. Thesis, University of Michigan, 1949.

This thesis is a survey of professional productions of William Shakespeare's comedy *Twelfth Night* in London and New York, from the time of its writing to the present. Included are dates, places, and casts for each production, as well as some data about the actors and a few pertinent critical comments on particularly outstanding representations.

Although not a guaranteed definitive study of past productions of *Twelfth Night*, this is probably as complete and as accurate a survey of them as has yet been printed. Over 150 separate productions of the play are discussed in the 63 pages of text. A seven-page bibliography and hundreds of footnotes document the findings.

Abstracted by RICHARD S. SHAFER

Shanower, Donald Thomas, "A Survey of Theatre Activity in the High Schools, Colleges, and Little Theatres in the State of Ohio," M.A. Thesis, Kent State University, 1949.

This thesis is the report of an examination

made to determine practices, physical facilities, and needs currently prevalent in high school, college, and community theatres of Ohio. Over 650 questionnaires were sent out to directors of high schools of the state with an enrollment of 100 or more, and to directors of college and community theatres in the state. On the basis of replies received, the investigator found considerable variety in practices and physical facilities, and a general need for improvement of standards. Outstanding problems of all groups—high school, college, and community theatres—were found to be (a) inadequate financial support and (b) poor physical facilities.

Abstracted by G. HARRY WRIGHT, Kent State University

Shepard, David Wakefield, "Six Plays of the Social Theatre: The Method of Didactic Drama," M.A. Thesis, University of Minnesota, 1949.

Detailed analysis and comparison of the dramatic and propagandistic techniques used in Ibsen's *The League of Youth*, Shaw's *Widower's Houses*, Brieux's *Damaged Goods*, Peters and Sklar's *Stevedore*, Rice's *The Adding Machine*, and Brecht's *The Threepenny Opera*.

Abstracted by DAVID W. THOMPSON, University of Minnesota

Slocum, Barbara, "The Hasty Heart, by John Patrick: A Production Thesis," M.A. Thesis, The Ohio State University, 1949.

*The Hasty Heart* by John Patrick was presented to the public in the University Theatre, Derby Hall, on December 8, 9 and 10, as a production thesis involving the problems of direction and staging. The production was accompanied by a written discussion of the play, the style of direction and the production problems. A selected bibliography and complete production book were prepared.

The discussion includes a careful analysis of the style of the play, characters, dramatic structure, biography of the playwright, and criticisms of past performances.

The major problem in this play was to achieve an integration of a basic realism and an intrinsic theatricality. This was accomplished by establishing the plausibility of characters and situations, then augmenting the inherent theatricality through the use of pantomime, timing, interpretation and movement.

The play is a comedy of sentiment and pathos and the problem of maintaining the balance between the contrasting scenes involved a careful use of rhythm, tempo and interpretation.

Abstracted by BARBARA SLOCUM, *The Ohio State University*

**Spenker, Lenyth Rose, "The Dramatic Criteria of George Bernard Shaw," M.A. Thesis, Stanford University, 1949.**

The thesis investigates the criteria upon which Shaw based his dramatic criticisms. Each criticism has been analyzed with the purpose of discovering on what basis Shaw criticized the various plays which he observed in his career of dramatic critic or in terms of what standard he expressed approval or disapproval. The author discovers two basic criteria in Shaw's dramatic criticism: the criterion of modern ideas and the criterion of realism.

Concerning the first criterion, the writer comes to the conclusion that Shaw's critical procedure was as follows: "he judged on the basis of whether or not the play contained ideas which could be interpreted as (1) criticisms of conventional morality, or (2) assertions that human life is essentially worthwhile." Concerning the second criterion, the writer comes to the conclusion that Shaw demanded that the characters and action in a play "should be recognizably like people and situations in real life." The criterion of realism was extended by Shaw to a particular judgment of dramatic dialogue in which the desirability of life-like, non-illusionistic speech is stressed.

The writer points out that the criteria which Shaw uses resulted in dramatic criticisms which were "characterized throughout by an insistence that the drama should be taken seriously as a medium of expression, and by a sincere effort to raise the contemporary theatre to a position of dignity."

Abstracted by NORMAN PHILBRICK, *Stanford University*

**Thompson, Robert Edward, "A Production Prompt Book for Sakuntala by Kalidasa," M.A. Thesis, University of Michigan, 1949.**

The problem was found in adapting the seven-act play for presentation before a modern American audience, in retaining a flavor of the Hindu Theatre in the acting, and in designing effective settings and costumes for the performances.

In part one of the study the writer has included a general introduction, the actual prompt book, and all elements related to the staging. In the second part he has included papers on the history of the Hindu Theatre with emphasis on the poet Kalidasa, and an analysis of the play

in relation to Hindu mythology, religion and custom.

Abstracted by ROBERT E. THOMPSON

**Todd, Julia McAmis, "A Guide to Costuming for New Testament Plays," M.A. Thesis, Louisiana State University, 1949.**

This thesis is a study of costumes worn in Palestine during the first century A.D. It draws source material from the Bible, from classic art, and from many publications concerning that period.

The Romans, Hebrews, and Greeks of the first hundred years A.D. added little to what had already been developed in the field of costume. The Romans had borrowed most of their styles from those evolved by the Greeks several centuries earlier. The Hebrews owed many of the characteristics of their dress to Egyptian and Babylonian influences encountered during their captivity. New Testament costume, then, must take into account the styles and motifs of Greek, Roman, Egyptian, and Babylonian costume, and those peculiar to the Hebrews themselves.

The cut of the Palestinian garments is simple; variety is secured primarily by means of color, draping and ornaments. With due attention to these factors, the director of the New Testament play can costume it with the beauty and dignity it deserves.

Abstracted by HARRIETT IDOL, *Louisiana State University*

**Vorenberg, William, "Steele MacKaye's Ideas and Theories as Incorporated in the Lyceum Theatre," M.A. Thesis, Stanford University, 1949.**

The thesis attempts to evaluate the influence of Steele MacKaye on the development of schools of acting. The writer presents a general summary of MacKaye's ideas and theories of dramatic art with particular emphasis on the relation between the ideas of Delsarte and those of MacKaye. The practical result of MacKaye's theories as "incorporated" in the Lyceum Theatre is stressed in the thesis. MacKaye's influence on a general trend toward the development of "schools of the theatre" is also evaluated in terms of the kind of results which were obtained in the Lyceum school.

Abstracted by NORMAN PHILBRICK, *Stanford University*

**Wilson, Mardis Glen, Jr., "A History of the Director-Playwright Relationship in the**

Theatre," M.A. Thesis, West Virginia University, 1949.

It was the purpose of the study to set forth the historical development of the director-playwright relationship in theatre production from the classic Greek to the modern theatre, to the ends that (1) a basis for further investigation might be established, (2) a particular aspect of theatre history not otherwise specifically treated might be investigated, and (3) information might be made available to the practicing director in solving problems of relationship to the dramatist.

The introduction points up the need for study of the director-playwright relationship and introduces the study. The body includes chapters on the classic, the medieval and Renaissance, the eighteenth and nineteenth century, and the modern theory and practice of theatre production concerning the director-playwright relationship. The conclusion briefly summarizes and points out some of the major implications of the study. A basis for further investigation is presented.

For the practicing director the study tends to imply (1) a lack of significant awareness or concern for the problem dealt with until the advent of the modern theatre, (2) the identification of the dramatist and director as a single artist whenever practical, (3) the necessity for the dramatist to remain in close contact with the requirements and practice of the contemporary theatre, and (4) a knowledge of playwriting techniques as an essential to the director's art.

Abstracted by MARDIS GLEN WILSON, JR., *West Virginia University*

Wolfert, Wayne Richard, "Design and Construction of Scenery and Lighting for a Non-professional Presentation of *Girl Crazy*—With Special Consideration for the Problems Peculiar to the Production of Musical Comedy," M.A. Thesis, University of Wisconsin, 1949.

A chronological account of the problems and solutions experienced in the design, construction, painting, lighting and scene shifting of a production of *Girl Crazy* at the Wisconsin Union Theatre, with floor-plans, elevations and photographs of the completed production. The technical problems common to most musical comedies are stated, and their occurrence in *Girl Crazy* is illustrated.

Abstracted by WAYNE WOLFERT

Wood, William N., "Staging the Period Play in Arena Style," M.A. Thesis, University of Denver, 1949.

Following a short history of the arena style of play production, examples including *The Knight of the Burning Pestle*, *The Imaginary Invalid*, and *Beaux Stratagem* are described in such presentations. These plays were chosen for the experimental presentation because of their literary quality and their adaptability to small theatre groups.

Abstracted by JESSE WALKER, *University of Denver*

Zohn, Hershel, "A Survey of the Yiddish Theatre," M.A. Thesis, University of Denver, 1949.

The purpose of this thesis was to give some aspects of the development of the Yiddish Theatre from early times to the present.

The Yiddish Theatre came into existence in 1918. In the twenties it became a force in the theatre world both in the United States and in some European countries. Maurice Schwartz was largely responsible for the development of this aspect of the Yiddish Theatre. The modern Yiddish stage was also enriched by such people as Ben-ami, Muni, Buloff, Schildkraut, Picon, and others. The Yiddish theatre also functioned actively in European countries before the Second World War. It still functions actively in some nations in the post-war period.

Abstracted by GEORGE T. VARDAMAN, *University of Denver*

#### IV. Speech and Hearing Disorders

Anderson, Bernard A., "A Photolaryngoscope," Ph.D. Thesis, University of Wisconsin, 1949.

The purpose of this study, as delineated by the statement of the problem, was to "develop an instrument sufficiently simple in operation and manipulation, such that the speech clinician trained in the art of indirect laryngoscopy may make routine photographic records in still picture form of those aspects of the interior of the human larynx as are open to examination by indirect laryngoscopy."

Five criteria were set down for the camera:

1. It must meet medical standards of clinical asepsis.
2. It must be adequately insulated.
3. It must be sufficiently simple in operation



and manipulation to make it usable by clinicians trained in the techniques of indirect laryngoscopy for routine recording of intra-laryngeal aspects under conditions available in a majority of speech clinics.

4. It should be designed primarily for the speech pathologist but with the requirements of the voice scientist and laryngologist kept well in mind.

5. Its primary purpose should be photographic, not diagnostic. Two models were developed, a flashbulb model and a stroboscopic model. The criteria were met by incorporating the following features:

a. Direct, unobstructed viewing of the laryngeal mirror is achieved so that orientation with the subject's throat is not lost while viewing the field.

b. Illumination for viewing is provided by a minute, three-volt lamp assembly on the laryngeal mirror.

c. Fixed focus is made possible by the use of very small lens apertures.

d. Illumination for photography is provided by small commercial flashbulbs in one model and by an electronic electro-flash unit in the stroboscopic model.

e. Standard cartridges of 35 mm. films are employed.

f. Exposure time is determined by the duration of the illumination, consequently no camera shutter is used.

g. The instrument is light, easily held in one hand, and only a slight pressure on a trigger serves to operate the mechanism that secures the picture.

The stroboscopic model secures full color pictures in critically sharp focus at  $1/5000$  of a second. The flashbulb model secures color pictures at  $f:32$ , at  $1/20$  to  $1/200$  of a second, depending on the type of flashbulb employed.

Abstracted by BERNARD A. ANDERSON, *University of Utah*

**Brieland, Donald, "A Comparative Study of the Speech of Blind and Sighted Children," Ph.D. Thesis, University of Minnesota, 1949.**

*Problem:* Do blind students of high school age differ in speech and personality characteristics from students with normal vision?

*Population:* Eighty-four congenitally blind high school students with a maximum of 20/200 corrected vision in the better eye were matched with sighted controls for age, sex, socio-economic status, urban or rural residence, and formal speech training. The blind sub-

jects were students at the Minnesota and Wisconsin state schools for the visually handicapped.

*Procedure:* All subjects told the same short narrative containing all the phonemes of American speech. The performance was recorded on transcription-quality discs. A large portable recording booth was used to control acoustical conditions. A silent film was also made of the same portion of each performance. All subjects wore dark glasses to conceal visual defects. Ten experienced teachers of speech rated the preserved samples on the speech characteristics which, according to the literature on speech of the blind, would be expected to show differences between the groups. Reliability of judgments on the various speech factors ranged from .86 to .92.

Limited time for testing made it possible to administer only one personality measure. The Bell Adjustment Inventory was chosen because it provided data on home, health, social, and emotional adjustment and because it has been used successfully in many speech studies. To administer the inventory under comparable conditions to all subjects, the items were recorded and subjects filled out answer sheets or responded in Braille. This recorded method was found to be a successful means for administering the test to blind subjects.

*Results:*

1. The 41 boys and 43 girls in the blind group showed higher mean ratings on all voice factors. The difference in pitch modulation was significant above the 2 per cent level of confidence. Differences on general effectiveness, vocal variety, and use of loudness favoring the blind were not statistically significant.

2. Ratings of motion pictures showed differences in bodily action and degree of lip movement in articulation which favored the sighted. Differences were significant above the 1 per cent and 2 per cent levels respectively.

3. The rate of speaking (determined by counting the words uttered per minute) was higher for the sighted group. The difference was significant at the 1 per cent level.

4. Judges who had familiarized themselves with differences in the voices of blind and sighted persons, as presented in the literature, could not differentiate blind and sighted voices with success greater than chance when the records were played in random order.

5. Differences between the two groups on the Bell Adjustment Inventory favored the sighted group. The differences in home adjustment were not found to be significant, but differences

in total adjustment, health, social, and emotional adjustment were significant above the 1 per cent level.

6. When the experimental group was divided on the basis of totally blind subjects, and those having a very low visual level, although still legally blind, differences on voice factors favored the totally blind.

7. All sex differences favored the girls. The greatest differences were shown between the totally blind girls over the totally blind boys.

8. Correlations between the Bell Adjustment scores and ratings of general effectiveness in voice lacked significance for both the experimental and control groups.

Contrary to the literature on the speech of the blind, the 84 blind subjects did not prove inferior to their matched controls. Apparently the major problems of the blind are those concerned with bodily action. Differences favoring the totally blind over subjects with a small amount of vision may be the result of an acceptance of the fact of blindness by the former. The latter group may have increased problems, particularly when their limited visual acuity varies over a period of time from light perception level to 20/200.

Abstracted by HOWARD GILKINSON, *University of Minnesota*

**Duffy, John Kenneth, "A Hearing Aid Receiver Involving the Implantation of a Magnetic-coupled Bone Conduction Armature in the Mastoid Process," Ph.D. Thesis, University of Wisconsin, 1949.**

This experiment was motivated by the suggestion of Dr. Robert West of the University of Wisconsin that certain disadvantages of both the air-conduction and the conventional bone-conduction hearing aid receivers might be overcome if a magnetic metal plate serving as the armature of the receiver were embedded in the mastoid process of a hearing defective person and actuated by a fluctuating magnetic field emanating from a magnetic-field generator placed on the skin over the implanted plate. An attempt to utilize this principle of magnetic coupling in a hearing aid receiver and an investigation of the air-conduction, the conventional bone-conduction and the magnetic-coupled bone-conduction receivers was undertaken. The problems in need of solution were:

1. To find a suitable means of implanting a magnetic-metal plate in human bone.
2. To develop a magnetic-field generator capable of actuating a magnetic-metal plate embedded in the mastoid process of a hearing de-

fective person when such an actuator is being driven by a commercial hearing aid.

3. Objectively to evaluate and compare the performance of the three types of hearing aid receivers; namely: the air-conduction, the conventional bone-conduction and the magnetic-coupled bone-conduction receivers.

The following summarizes in part the writer's efforts to solve these problems:

An alloy consisting of forty-nine per cent nickel-iron, when gold plated, possessed magnetic properties sufficient for use as an armature and after seven weeks in the human skull did not produce a reaction other than a slight edema and swelling, a condition considered normal after an operation of that nature. However, the plate was dislodged by the growth of new bone and removed three months after the implantation. Upon removal the plate was found to be encapsulated in a mass of chronically inflamed fibrous tissue.

A magnetic-field generator produced by Mr. S. G. Lybarger at the hearing aid factory of the E. A. Myers Company of Pittsburgh was discovered to be powerful enough when driven by a commercial hearing aid to actuate a magnetic metal plate insulated from the pole pieces by a chamois skin and placed in contact with the upper teeth. Hearing through this type of receiver was reported by the subject as being superior to the other types of hearing aid receivers. A battery of tests was used in an attempt to compare the performance of the various types of hearing aid receivers. The battery consisted of:

1. Tests of efficiency and of frequency distortion
2. Pure-tone tests in a free-field
3. Recorded speech-perception tests in a free-field
4. The personal evaluation of the subject
5. Tests to determine peaking characteristics
6. A sine wave analysis of frequency distortion

As the result of this research it was found that:

1. Sound delivered through the utilization of the principles of the magnetic-coupled bone-conduction receiver with transmission via the upper teeth is of higher fidelity in terms of sine wave characteristics for individual frequencies in the range of frequencies considered most important for perceiving speech than is the conventional bone-conduction receiver and the air-conduction receiver. Also, the frequency response curve through this same range of frequencies shows the magnetic-coupled receiver to be much superior to the other two receivers.

2. It seems very likely that more hearing aid users with conduction type losses of hearing could receive better hearing aid reception through a good bone-conduction receiver than they now enjoy through air-conduction receivers.

3. The most important area for future research in the development of the magnetic-coupled bone-conduction receiver for practical use with commercial hearing aids rests in finding a means of firmly attaching an embedded inert magnetic metal plate to the mastoid bone.

4. Certain of the techniques used in this research for evaluating the various types of hearing aid receivers could be used to advantage in the evaluation of hearing aids or hearing aid adjustments.

Abstracted by MARY HUBER, *Brooklyn College*

**Hedgecock, LeRoy Darien, "Prediction of the Efficiency of Hearing Aids from the Audiograms," Ph.D. Thesis, University of Wisconsin, 1949.**

This study represents an effort to increase knowledge of the relationship between degree and type of hearing loss and the performance of hearing aids. Audiometric pure tones and several speech-reception tests are used and compared as evaluative measures. The principle of selective amplification is judged against a uniform response pattern. Comfortable-loudness contours are compared to threshold curves and evaluated as a basis for selecting amplification. The range of hearing between threshold and level of discomfort is considered as a factor in utilizing hearing. Finally, objective measures are applied to the subjective appraisals of patients on the performance of hearing aids. A group of 105 experienced hearing-aid wearers served as subjects for the investigation. The experiment was conducted in a highly insulated sound-room, with facilities for administering both pure-tone and speech-reception tests under controlled conditions.

Among the main conclusions of the study are the following:

1. While pure-tone scores correlate highly with speech-reception scores in unaided hearing, they cannot be relied upon to give a complete picture of improvement attainable with a hearing aid.

2. The findings tend to support the previously suggested ranges of from 30-40 to 80-90 decibels as the approximate limits for practical application of a hearing aid.

3. An essentially flat response of a moderate

high-frequency emphasis proved to be most advantageous pattern of amplification for most individuals.

4. There seems to be little justification for following the principles of "audiogram fitting" in the selection of hearing aids.

5. If audiograms are used as the basis for selecting hearing aids, there is some advantage in obtaining additional information from the equal-loudness contours.

6. An individual's unaided tolerance range does not appear to be an important consideration in the prediction of success with a hearing aid.

7. Within limitations, the individual's subjective judgment seems to be a fairly reliable guide to the selection of a suitable pattern of amplification.

Abstracted by LEROY HEDGECKOCK

**Molyneaux, Dorothy Munz, "Environmental Factors Differentiating Children of Advanced Speech Development from Those with Retarded Speech," Ph.D. Thesis, Stanford University, 1949.**

This investigation was concerned with an attempt to determine whether or not there were differentiating factors discernible in the early development, home environment, and activities of two groups of kindergarten-age children, comparable in chronological age, school placement, and general medical history, and matched as closely as possible within the scope of the study in regard to mental test score, but differing significantly in regard to the level of articulatory proficiency and linguistic ability which they had attained.

Of the two groups of children included in the study, one group, designated as group "A," was comprised of subjects who had been selected (both on the basis of evaluation of their ability by the speech correctionists and kindergarten teachers in the schools which they attended and on the basis of their performance scores on a test battery designed to measure several aspects of verbal ability) as being among the most advanced children in the kindergarten classes included in the preliminary survey in regard to oral language development and articulatory proficiency. The other group, designated as group "B," consisted of subjects who were selected as being among the most retarded of the children in the kindergarten classes studied in regard to the aspects of language investigated. The survey was conducted in the city of San Jose, California.

Through the use of the questionnaire method

in personal interviews with the mothers of the children selected for inclusion in the research project, information was obtained regarding aspects of the development, home environment, and activities of those children: their parentage and the attitudes which their parents held regarding child training and development, their relationships with members of the family household, their recreational facilities and activities, and their total reaction patterns to common childhood situations and experiences. The information obtained in response to each questionnaire item was then statistically analyzed to determine which of the considered items appeared to differentiate significantly between the verbally retarded group.

On the basis of findings obtained in the investigation, the following conclusions were drawn:

1. Parental cooperation can be easily enlisted in a research project concerned with children's activities and development. Of the sixty mothers asked to participate in the final phase of the study not one declined to cooperate in the project or refused to discuss any item of information requested by the investigator.

2. An adaptation of the questionnaire method can be used to direct a personal interview in order to secure essential information in a practicable amount of time.

3. An analysis of reports of the parents concerning their customary behavior in actual parent-child situations was more revealing of differences between the two groups than measurement of their verbal responses to the items of a "scale of parent opinion" concerning home practices and desirable traits in children.

4. Some degree of awareness of their child's linguistic deficiencies and difficulties was apparent among the parents of the verbally delayed group, but awareness of the possible effect of those deficiencies upon the present and future welfare of the child was notably absent in that group.

5. In the families studied, differences in socio-economic status, or parental occupational status *per se* did not appear to insure or militate against the child's development of linguistic skill.

6. Not only was there a statistically significant difference between the advanced and delayed groups in regard to the amount of time spent by the parents with their child, but there were also significant differences in the type of customary activities reported.

7. The greater emphasis placed upon parent-child language activities in the homes of the

advanced group as compared with the delayed speech group appeared to have been an important factor in the superior linguistic development of that group of children.

8. The wisdom and consistency of parental child training techniques appeared to be greater in the homes of the advanced children than in those of the delayed group.

9. Responses on several items of investigation indicated that the parents of the advanced group evidenced a greater appreciation of their child's capacity for mature behavior than did the parents of the delayed group.

10. Parent-child companionship, as well as parental encouragement of the child's aims toward self-sufficiency, appeared to promote the child's development of maturity both in general and linguistic behavior.

To summarize the major points of contrast in the early home environments of the two groups of children studied, it may be noted that the verbally advanced children appeared to have been exposed to a greater amount of adult speech stimulation, more extensive language training and activities, wiser and more consistent parental training techniques and disciplinary methods, and greater parental encouragement to develop maturity and self-sufficiency than the children with delayed speech.

Abstracted by DOROTHY MUNZ MOLYNEAUX, *San Francisco Hearing Center*

**Morley, Dourossoff Edmund, "An Analysis by the Sound Spectrograph of Intelligibility Variations of Consonant Sounds Spoken by Deaf Persons," Ph.D. Thesis, University of Michigan, 1949.**

The sound spectrograph, a device developed at the Bell Telephone Laboratories, makes an electronic analysis of sound signals delivered to it and produces a permanent visible display of the signal. In the case of speech, this visible display spreads out the speech event more nearly in the manner in which it was spoken than any graphic device heretofore available.

The purpose of this study was to discover, by means of the sound spectrograph, the characteristics of consonant distortions which contribute to the lack of intelligibility of the speech of the deaf. The procedure followed was to obtain listening crew judgments with reference to the selection of words containing specific consonant sounds, followed by an analysis of the words found to be least intelligible by the listening crew to determine whether words presenting consonant comparisons such as continuant-con-



tinuant voiced or unvoiced, plosive-plosive voiced or unvoiced, continuant-plosive voiced or unvoiced, or voiced and unvoiced consonants show most frequent intelligibility errors. Comparative spectrographic analysis of the words spoken by deaf persons found to be unintelligible to 50% of the listeners, and the same words spoken by normal hearing persons were made to determine the acoustic factors that interfere with or influence the intelligibility of those words, with particular reference to the consonants.

The results indicate that:

1. Since this study has limited the differences in the test words to single elements—consonant sounds—the members of the listening crew had to focus attention on those critical elements without the benefit of context clues.

2. Through the use of more discrete items which made consonant sounds the critical elements in the test words, it has been possible to make a more detailed study of the effects of consonants on the intelligibility of the speech of the deaf than has been undertaken by previous investigators.

3. By limiting the differences to single elements, it has been possible to determine what sorts of isolated consonant discriminations are most difficult for auditors who are unfamiliar with the speech of the deaf.

4. By making spectrograms of the same words spoken by deaf subjects and by normal hearing subjects, it has been possible to compare the two to determine wherein differences or similarities lie.

5. The data accumulated in the form of spectrograms are permanent and can be referred to without the necessity of recalling the subjects should additional analyses of their speech be desired.

6. The spectrograms provide a way for persons untrained in the speech of the deaf to make analyses of that type of speech.

7. A high incidence of consonant abnormalities has been noted in the words spoken by the deaf subjects. Since there is a high correlation between the words spoken by the deaf subjects found to be least intelligible by the auditors and the presence of visible abnormalities in the spectrograms of those words, one may assert that the sound spectrograph is a useful device for corroborating what has been heard by the ear.

8. Most of the faults of articulation, rhythm, quality, and pitch noted by other investigators

of the speech of the deaf are to be seen in the spectrograms of this study.

9. Inspection of the spectrograms suggests that the sound spectrograph has definite possibilities for future studies by investigators trained in the use of the equipment: (a) It could be used as a measure of speech improvement following training. (b) In addition to being used in other studies of speech intelligibility, it could be used to study factors such as: the comparative duration of vowel sounds, instability of resonance cavity modulation, the influence of various articulated sounds upon each other, the instability of vocalization during speech utterances, the expenditures of breath during speech utterances.

10. The spectrograph can be much more useful in analyzing the speech of the deaf after it has been possible to obtain a sufficiently large number of measurements on sounds of normal speech to enable one to estimate the normal range of variation. In view of this, this study should be regarded as an initial study to determine the usefulness of the sound spectrograph in making an analysis of the speech of the deaf.

Abstracted by D. E. MORLEY, *University of Michigan*

**Wheeler, Douglas Edwin, "A Study of Equal Loudness Balances between Air and Bone Conducted Tones at Supra-Liminal Levels," Ph.D. Thesis, State University of Iowa, 1949.**

One of the main clinical procedures used to determine the locus of an aural lesion is to compare the air and the bone conduction acuity of the patient. It is well known that the vibratory energy delivered to the mastoid process of the temporal bone must be considerably greater to reach the cochlear threshold than the same type of energy applied over the air pathway. Nevertheless, when threshold is reached either by air—or bone—conducted energy, it is a reasonable assumption that these energies are equal at the nerve endings of the cochlea. On this assumption, audiometers are calibrated for both air conduction and bone conduction with a common reference point, the normal threshold, and the relationship of air conduction to bone conduction acuity compared on this basis. However, it is an untested assumption that, when the amplification in the air and bone circuits is increased by the same number of db. above the respective threshold settings of each circuit, the corresponding energies at the cochlear endings have been raised by equal increments. Should this assumption be incorrect, it would mean

that the audiologist is measuring bone and air conduction by scales which have a common reference point but whose units do not have corresponding decibel values above zero. Such scales would impose restrictions upon the evaluation of bone conduction-air conduction acuity in quantitative terms. The purpose of this investigation, then, was to examine the relationship of these scales at supra-liminal levels in the normal ear.

Eight normal hearing subjects, 4 male and 4 female, were used; they ranged in age from 21 to 37 years. The basic apparatus included: (a) a Maico D-5 audiometer having fixed frequency steps, (b) a Permaflux PDR-8 receiver for presentation via air, and (c) a Sonotone bone conduction unit mounted on a special headband. The pressure of the bone unit against the mastoid was held at a constant value for each subject during successive tests; it was also the same value from subject to subject, 1037 grams. After measuring the air and bone conduction threshold for each subject, the procedure for determining the equal loudness balance was begun. The frequency levels employed were 256, 1024 and 4096 cycles with the sensation levels studied being 20, 30 and 40 db.

The subject sat in a sound-treated chamber, having both air receiver and bone unit mounted over the same ear. The value used in the loudness balances was the air threshold; the attenuator settings corresponding to this threshold were set up and the audiometer dial raised the number of db. appropriate to give the desired sensation level, either 20, 30 or 40 db. The task of the subject was to identify the tone delivered over the bone conductor unit which he judged to be equally as loud as the tone presented via air. A total of 800 such judgments was made by each subject over the three frequency levels and the three sensation levels.

If the measurements of the bone correlated, a plot of the regression of bone conduction on air conduction would result in a straight line of 45 degrees slope. So, at each frequency and sensation level, the data for all subjects were combined into general means; then, the significance of the differences between hypothetical and observed sensation levels was obtained by application of that test to each difference.

Among the eight subjects, deviations from the hypothetical equal loudness relationship were found to occur and a considerable number of these deviations were statistically significant; however, no systematic departure from the hypothetical function was found to occur at all frequencies and levels. When the data were aver-

aged for all subjects, the deviations, with the exception of two, were within the range of chance fluctuation. So, the evidence from the study does not suggest any necessity for changing the usual practice of referring bone and air conduction scales to a common threshold; although the possibility of individual differences can not be ignored and their significance in a diagnostic instrument must be recognized.

Abstracted by JAMES V. FRICK, *State University of Iowa*

Anderson, Patricia Ward, "The Relationship of Normal and Defective Articulation of the Consonant [s] in Various Phonetic Contexts to Auditory Discrimination between Normal and Defective [s] Productions among Children from Kindergarten through Fourth Grade," M.A. Thesis, State University of Iowa, 1949.

Thirty-one children who had been diagnosed as having defective articulation of the consonant [s] were given a picture articulation test containing [s] in various phonetic contexts and a speech sound discrimination test built around the consonant [s]. As part of the latter test, for those phonetic combinations in which the subject had misarticulated the [s] sound, the subject's own type of error was simulated by the examiner and the subject's task was to identify such errors. The major finding was that there is a rather marked positive relationship between the frequency of omission type [s] errors and the frequency of sound discrimination errors both from subject to subject and from one phonetic context to another. Positive correlations were also found for substitution type [s] errors but they were considerably lower and, in general, not statistically significant. The author suggests that ear training be more specifically adapted to the particular phonetic contexts in which the child's misarticulations occur.

Abstracted by JAMES V. FRICK, *State University of Iowa*

Baker, Ruth R., "Comparison of the Rhythm of Diadochokinetic Movement of the Lips Tongue, and Palate of Nine, Ten, and Eleven Year Old Public School Children," M.A. Thesis, University of Michigan, 1949.

Rhythm was measured on spectrograms of the sounds *p*, *t*, and *k*. Spectrograms of sixty children, thirty boys and thirty girls, were used, ranging in age from nine through eleven. Only one of the three trials of each sound (*p*, *t*, *k*) was measured for rhythm. To be as consistent as possible, in every case where the spectro-

gram was suitable for measurement, the first trial of each sound was measured. Because all of the sounds involved were plosives, the measurements were made from the beginning of the "stop gap" of one sound to the beginning of the "stop gap" of another.

(1) Average rhythm score for the total group was .83. (2) The difference between boys' and girls' rhythm (ranging in age nine through eleven) is of no basic significance. (3) There is no systematic trend in rhythm either to decrease or increase with age (nine years through eleven).

Abstracted by RUTH R. BAKER

**Beitzel, William A., "The Organization, Problems and Responsibilities Involved in Setting up a Speech and Hearing Clinic in a Community of 150,000 People," M.A. Thesis, Kent State University, 1949.**

A Speech and Hearing Clinic was established in a community of moderate size by securing the aid and cooperation of a local women's service club; a local hospital provided space. The staff was composed of qualified therapists and graduate students working under the guidance of these qualified therapists.

Problems of operation and their solution comprise the body of the thesis.

Abstracted by ELEANOR L. GRAY, *Kent State University*

**Boland, John Louis, "An Investigation of Certain Birth Factors as They Relate to Stuttering," M.A. Thesis, University of Michigan, 1949.**

Information from the case histories of 262 stutterers who applied for treatment at the Speech Clinic, University of Michigan, was tabulated to show data regarding: Month of birth, Type of Birth, Birth Order. Information so tabulated was then compared statistically with similar information taken from large groups of the general population.

A significantly greater number of children delivered with instruments was found among the stutterers used in this study than among a large sample of the general population born in a hospital, if it is assumed that at least one-third of the mothers whose children were delivered with instruments will fail to report that fact 21 months or more after the birth of the children.

The number of older children and only children was found to be significantly higher among this stuttering group than among a large sample of the general population.

Differences in month of birth did not seem to be significant.

Abstracted by JOHN LOUIS BOLAND, *University of Michigan*

**Boland, Lillian Canon, "A Vocational Study of a Group of World War II Veterans with Aphasia," M.A. Thesis, University of Michigan, 1949.**

This study was done to determine by means of a questionnaire the present vocational status of a group of 90 World War II veterans. Due to a brain injury these veterans have been labeled as aphasic.

Forty-three men (53%) answered the questionnaire. It was learned that 23 men (54%) have been unable to work since injury. None of the men is working in exactly the same vocation as before injury. There seems to be a relationship between the grade the man completed in school and his vocational aspirations after injury. Many comments made by the men in regard to vocations have been included. These may be of interest and help to those who are at the present time engaged in therapy of men with aphasia.

Abstracted by LILLIAN CANNON BOLAND, *University of Michigan*

**Brigance, Shirley Jane, "A Statistical Study of the Relative Efficiencies of Two Pure Tone Group Tests of Hearing," M.A. Thesis, The Ohio State University, 1949.**

The Maico D-9 sweep frequency test was compared with the Maico RS phonograph test with pure tone record, testing 84 adults, with 56 ears presenting significant losses. Individual pure tone threshold tests were used as the criterion of efficiency. The results were tabulated in contingency tables and analyzed by Chi square technique.

The D-9 test appeared to be more efficient generally and for individual frequencies at 4096 cycles, though the RS test was more efficient at 256 cycles. The criticism that speech audiometer tests do not efficiently screen out individuals with high frequency losses would therefore seem unfounded.

The D-9 test also appeared to be more efficient when its range, 128 to 8,192 cycles, was reduced to that of the RS test, five frequencies from 256 to 4,096 cycles, and when the RS criterion of failure was used. No difference was found between the restricted and full-range D-9 tests.

Abstracted by BERT EMSLEY, *The Ohio State University*

**Campbell, Charles William, "Studies in the Speech of School Children," M.A. Thesis, Louisiana State University, 1949.**

The purpose of this thesis is to investigate types and degrees of speech defects of 852 intermediate grade pupils and to compare the judgments of these defects made by a trained observer with those made by class room teachers.

Speech defects were classified as articulatory, vocal, and rhythmical, mild and severe, and judgments were made by each child's classroom teacher and by the observer. Analysis of the data shows that approximately 10.5 per cent of children in the fourth, fifth and sixth grades present speech defects. Of these, 6.03 per cent were of a mild degree and 4.02 per cent of a severe degree. Males predominated in all types of defects, showing a ratio of 8 to 1 in disorders of rhythm.

It was found that teachers, when asked to report speech defectives, reported speech defectives and did not confuse speech defects with behavior, reading and other classroom problems. Too, teachers are especially alert to stuttering and articulatory problems, but less alert to voice problems.

Abstracted by **HARRIETT IDOL, Louisiana State University**

**Catley, Julia S., "A Communication Course as a Means of Adjustment in Schools for the Blind," M.A. Thesis, University of Denver, 1949.**

One of the prominent problems with regard to the blind is that of adjustments. The course designed by the author is one suggestion among many of solving the problem of adjustment. The purpose of the study is to design a course which aids in student adjustment, outlines methods of using such a course, and indicates reasons why it should be added to the curriculum of the schools for the blind.

Content of the study considers a brief history of the education of the blind, communication and life, means of communicating, present English courses in schools for the blind, a communication course, and where a communication course should be placed in the curriculum.

Abstracted by **JAMES D. BAILEY, University of Denver**

**Cavender, Betty Jane, "The Construction and Investigation of a Test of Lip Reading Ability and a Study of Factors Assumed to Affect the Results," M.A. Thesis, Indiana University, 1949.**

The purpose was to construct and study a test of lip reading ability which could be administered in the average classroom without special equipment and to individuals ranging from the fifth through the twelfth grades. Many variable factors influencing such a test were studied and/or controlled.

Two comparable tests were constructed, each of which required approximately 35 minutes to administer. Normal-hearing school children in the sixth, ninth, and twelfth grades were used. One test was administered to a group of children, and the alternate was presented at the same time of the day, seven days later, to the same subjects.

Many interesting results were obtained. A relatively high correlation was found between lip-reading skills measured by these tests and evaluations made by trained hearing therapists. The lip-reading skills of normal-hearing observers varied tremendously. Many were found to be superior to persons who had had an extended period of lip-reading training. It is possible to obtain as consistent results from these tests administered without equipment as compared with those involving motion picture projection. Distance or position of the pupil from the tester was a negligible factor. The difficulty of the test sentences had a high correlation with the visibility of sound reported by the New York W. P. A. project.

Abstracted by **ROBERT MILISEN, Indiana University**

**Chervavy, Irene E., "An Evaluation of the Iowa Speech Clinic Stutterer's Speech Situation Rating Sheet," M.A. Thesis, State University of Iowa, 1949.**

The rating sheet is made up of a list of 40 speech situations; the stutterer rates his degree of avoidance of, reaction in, amount of stuttering in, and frequency of meeting each of these 40 situations.

Norms in terms of the 25th, 50th, and 75th percentile values with respect to the four modes of response to the situation rating sheet were determined for 95 adult male stutterers. With one exception, all correlations among the four modes of response were highly significant; also significant were 12 out of 20 correlations between each mode of response to the rating sheet and each of the following variables: (a) chronological age, (b) Wechsler-Bellevue score, (c) Iowa Scale of Attitude Toward Stuttering Score, (d) self-rating of severity of stuttering, and (e) speech clinician's rating of severity of stuttering.



Abstracted by JAMES V. FRICK, *State University of Iowa*

**Cohen, Edwin, "An Investigation of Adaptation in Relation to Word Weights," M.A. Thesis, State University of Iowa, 1949.**

Twenty adult stutterers read a 1,000-word passage five consecutive times, each word being weighted according to the method developed by Dr. Spencer F. Brown. Although the differences in the per cent of adaptation among the five weight groups were not statistically significant, there was a tendency for adaptation to decrease as weight values increased. Those subjects who stuttered most frequently on the initial reading tended to adapt the least. The severe stutterers showed a greater increase in percentage of stuttering on the heavily weighted words than did the mild stutterers. Significantly more stuttering occurred on zero weight words preceding zero, one, or two weight words than on those preceding three and four weight words. Abstracted by JAMES V. FRICK, *State University of Iowa*

**Cotten, Frances, "A Statistical Study of Certain Factors Related to Cerebral Palsy Speech," M.A. Thesis, State University of Iowa, 1949.**

This study is based upon data gathered by Dr. William G. Wolfe ("A Comprehensive Evaluation of 50 Cases of Cerebral Palsy," Ph.D. Dissertation, State University of Iowa, 1947). Using certain of his data based on 34 spastic type cases of cerebral palsy ranging in age from 5 to 18 years, Miss Cotten examined inter-relationships among eleven variables relating to speech and important motor functions such as rate of speech, understandability, involvement of arms, involvement of the mandible, etc. None of the functions studied is highly related to all the others; those which showed the closest relationship to each other and to other functions were:—respiration, involvement of the lips, mandible, larynx, and walking.

Abstracted by JAMES V. FRICK, *State University of Iowa*

**Cousins, Helen, "A Comparative Study of Two Cases of Aphasia," M.A. Thesis, University of Alabama, 1949.**

This study includes (1) a brief explanation of the nature of aphasia, (2) the principles underlying its therapy, (3) case histories of two veterans with aphasia, one caused by penetrating head wound and the other by a thrombosis, and (4) a comparison of the two cases based on

etiology, language disturbances, family and educational background, and progress in speech rehabilitation. Its primary purpose was to "add more information to the literature of clinical findings of aphasia and its rehabilitation."

Abstracted by T. EARLE JOHNSON, *University of Alabama*

**Daly, Cynthia Anne and McDaniels, Dorothy Elizabeth, "A Speech and Hearing Survey of the Madison, Wisconsin, Parochial Schools—1948-49," M.S. Thesis, University of Wisconsin, 1949.**

The purpose of this survey was to locate and determine the number of speech and hearing defective children in the parochial schools of Madison, Wisconsin, in order to start a program of therapy. It was found that 5.13% had hearing defects.

Abstracted by DOROTHY E. MCDANIELS

**Davert, Elizabeth Taylor, "A Sociability Test for People with Speech Disorders," M.A. Thesis, University of Michigan, 1949.**

Other tests regarding sociability and social adjustment were reviewed as were books concerned with what is considered sociable and socially accepted behavior. Observations of clinical patients' behavior in social situations were made. These sources formed the bases for multiple choice questions designed to reveal specific information about the patient's social tendencies and knowledge of accepted social usage. The questions were then grouped according to topics, and they formed the "Sociability Test." This test was given to sixty-two people with various speech disorders. The results of the test were tabulated with two purposes in mind. One was to reveal the phases of sociability in which the people who took the test were below average; the other, to reveal both those questions which seemed most useful and were to be retained and those which seemed of little value and should be discarded when a revision of the test is made.

Abstracted by ELIZABETH TAYLOR DAVERT

**Essex, Nan O'Connor, "A Survey of the Training and Job Experiences of Speech Correctionists," M.A. Thesis, State University of Iowa, 1949.**

One hundred and sixty-five persons who had been graduated from the State University of Iowa with a major in speech pathology between 1938 and 1948 replied to the questionnaire. Some of the findings were: (1) school correctionists comprised the largest group (nearly

25%) among those answering; (2) the courses rated as being most helpful in speech correction work were those dealing specifically with speech pathology problems; (3) the average monthly salary, during 1949, for individuals with the B.A., M.A., or Ph.D. degree was \$298, \$378 and \$474, respectively; (4) only 9 persons (all school correctionists) reported that they were called on to direct general speech activities.

Abstracted by JAMES V. FRICK, *State University of Iowa*

**Felstein, Joyce, "Language Analysis of Stutterers," M.A. Thesis, University of Wisconsin, 1949.**

A mirror of personal adjustment rather than an "expression of ideas," language has come to be regarded by psychologists as a mode of behavior and a measurable aspect of personality.

This study endeavored to detect personality maladjustment assumed to be characteristic of the stutterer as revealed in his language behavior. To obtain a language sample, the Thematic Apperception Test was administered to fourteen stutterers and a control group matched as closely as possible as to age, sex and schooling. A word sample of 2000 words for each individual was analyzed for these purposes: (1) verb-adjective ratio—a probable measure of emotional instability and anxiety (2) type-token ratio—a possible measure of "frustration" (3) frequency count of "because"—a possible measure of increased socialization.

Anxiety and poor social adjustment were revealed in the stutterers' language as shown by obtained statistically significant differences between the two groups, upon application of the type-token and verb-adjective ratios.

Language analysis may broaden the scope of clinical observation and may be a device for measuring the progress—personal adjustment—of the stutterer while undergoing therapy.

Abstracted by JOYCE FELSTEIN, *University of Wisconsin*

**Frick, James Vincent, "Spontaneous Recovery of Stuttering Behavior as a Function of the Degree of Adaptation," M.A. Thesis, University of Iowa, 1949.**

The hypothesis tested was that the greater the number of times a short passage is read, the smaller will be the increase in frequency of stuttering after a fairly short time interval. Twenty adult stutterers served in both of two experimental conditions. In Condition I, a 200-word passage was read three consecutive times; after a one-hour interval the passage

was read five times. In Condition II, another 200-word passage was read ten times; after the hour interval, it was read five times. Conditions and passages were counterbalanced.

Although significantly different amounts of adaptation were found, the difference between the amounts of spontaneous recovery was not significant. It is of interest, however, that the absolute amounts of recovery were so small: 1.9 words in Condition I and 2.5 words in Condition II. The suggestion is made that these increases were so small because the subjects spent the hour interval in a quiet room remaining perfectly silent, thus maintaining their anxiety at its reduced level.

Abstracted by JAMES V. FRICK, *State University of Iowa*

**Goode, Nelda Heiner, "A Study of the Off-Campus Clinic Services of the University of Missouri Speech and Hearing Clinic," M.A. Thesis, University of Missouri, 1949.**

During a three-year period, the University of Missouri Speech Clinic conducted a series of off-campus clinics for children in the state. This study evaluated that program by means of interviews and retests of the children, interviews with parents, and consultation with teachers.

The findings showed the effectiveness of the single-interview conference on speech problems, the contributions of parents and teachers in correcting the defects, and the opinions of the student clinicians about the program and its educational value. The 113 cases re-tested showed improvement in three-fourths of the speech problems discovered. Eighty per cent of the teachers interviewed had provided special help for their pupils in speech and 60 per cent of the parents who supplied information had given children assistance at home. Clinicians indicated that they had received educational opportunities not available in other clinic work.

The investigator concluded that off-campus clinic services are effective in helping to meet the needs for speech re-education in the State of Missouri.

Abstracted by NELDA H. GOODE and CHARLOTTE G. WELLS, *University of Missouri*

**Graf, Odny Ingeborg, "Frequency of Stuttering among Twins," M.A. Thesis, State University of Iowa, 1949.**

Using a questionnaire method, a school population of 85,680 children in 11 cities was surveyed. Five hundred and fifty-two pairs of twins were found; of this number, 21 individu-

als (1.9%) were stutterers—15 male and 6 female. Among the 21 stutterers, there were three pairs of twins both of whom stuttered; the other 15 were cases in which only one member of the pair stuttered. Stuttering was found more often in like-sexed than in unlike-sexed twin pairs; also, more stutterers were found among the male pairs than among either the female or the unlike-sexed pairs. Eleven per cent of the twins studied had functional articulatory defects with more male than female twins having such defects.

Abstracted by JAMES V. FRICK, *State University of Iowa*

**Graham, Albert Bruce, "Integration Theories of Primary Stuttering and an Original Scenario for Parent-Teacher Guidance," M.A. Thesis, University of Denver, 1949.**

This thesis attempts to investigate the therapeutic methods for the prevention of secondary stuttering, and to present the methods of therapy through the medium of a scenario for a movie which would illustrate them graphically.

As background for the scenario, material which is also designed for educational and preventive purposes is reviewed. The more common cause and therapies of stuttering are considered. These serve as the theoretical basis for the illustrative material put into the scenario. It is demonstrated how better understanding and cooperation on the part of parents may help to alleviate those elements which precipitate stuttering.

Since this thesis was not directed toward clinical treatment of stutterers, but more toward the parent-teacher role with primary stutterers, the problem of secondary stuttering is not included.

Abstracted by ROBERT GRANGE, *University of Denver*

**Granger, Wilma Ethel, "A Survey of the Speech of Volunteer and Non-Volunteer Associates in Lamson Brothers Company in Toledo, Ohio," M.S. Thesis, Bowling Green State University, 1949.**

The purpose of this thesis was to (1) discover the speech deviations of associates in a Toledo department store, (2) present the results of the study in tabular form, (3) summarize the results of the study, (4) make recommendations based upon the results of the study.

The associates were tested in three groups: volunteer non-sales, volunteer sales, and non-volunteer sales.

An individual rating scale was used for each speech analysis. The scales contained the components and deviations of speech and allowed space for making notations.

The results of the survey showed that 173 of the 249 associates contacted deviated on one or more components of speech. Associates with one or two deviations per person made up the majority of the cases. A marked decrease in number between those having one or two deviations and those with three or more was found.

Abstracted by WILMA GRANGER, *Bowling Green State University*

**Gregory, Paula Grossman, "The Tuscaloosa Hearing Survey: Grades Seven through Twelve," M.A. Thesis, University of Alabama, 1949.**

In the Tuscaloosa Hearing Survey 3.1% of 4,566 children tested were found to have defective hearing, with a racial difference of 3.8% for white and 2.1% for Negro children. Results from 1744 junior and senior high school students are reported in this study and include racial and sex differences. As to race, 4.8% of 1208 whites and 1.9% of 536 Negroes had a significant hearing loss in one or both ears. Hearing losses were more extensive among boys than girls, 6.3% for boys to 1.7% for girls. When analyzed by grades, the greatest incidence was in the 9th grade, or in the 15 year-old group.

Abstracted by T. EARLE JOHNSON, *University of Alabama*

**Greiner, Alice, "Cerebral Palsy: A Review of the Literature According to Interest Groups with Annotated Bibliographies," M.S. Thesis, Bowling Green State University, 1949.**

It was the purpose of this study to (1) collect and study the available literature on cerebral palsy; (2) to classify it according to interest areas; and (3) to review the material for the purpose of determining its value as a source of information for those interested in, or working with, the cerebral palsied.

The increased amount of literature to be found on the various aspects of the treatment, care and education of the brain injured is one very important manifestation of a growing interest and concern in the problem of cerebral palsy. A survey of this literature reveals that much important information has been accumulated in each of the above areas.

The literature reviewed in this thesis has been grouped according to interest areas. These

areas include physical therapy, occupational therapy and speech therapy; the use of surgery, bracing and drugs as adjuncts to treatment; the psychology of the handicapped; teacher education, parent and lay education. A selected and annotated bibliography for each of the above interest groups is included in addition to the complete bibliography which lists all books, bulletins and periodicals consulted in the preparation of this study.

Abstracted by ALICE GREINER, *Bowling Green State University*

**Haskins, Harriet Louise, "A Phonetically Balanced Test of Speech Discrimination for Children," M.A. Thesis, Northwestern University, 1949.**

The purpose of this study is to develop a phonetically balanced test of speech-hearing discrimination for use with children. All test items are found in both the original Harvard PB-50 Lists and the International Kindergarten Unit List. This study yielded three PBK-50 Lists which are statistically equivalent to one another and to a Harvard PB-50 test. Their use is thus justified in testing phonemic discrimination with materials having simplified vocabulary content.

Abstracted by HARRIET L. HASKINS, *Johns Hopkins University*

**Hayes, Claude S., "Clinical Reliability of Bone Conduction Audiometry," M.A. Thesis, Northwestern University, 1949.**

The test-retest reliability of air conduction and bone conduction thresholds was determined through a statistical investigation. Sets of data on 250 cases were selected from the records of the Army Aural Rehabilitation Program at Deshon General Hospital. Each set consisted of an initial audiogram and a second audiogram obtained approximately a month later.

The cases represented the major types of auditory impairment and encompassed a wide range in degree of loss.

Seven commercial audiometers, some with special adaptations to improve bone conduction testing, were used. All bone oscillators were of the hearing aid variety.

The main findings and conclusions were as follows:

1. For the group as a whole, the general level of hearing did not change between the first and second tests.
2. The test-retest reliability of bone conduction thresholds was found to equal or exceed that for air conduction measurements.

3. Low but positive parallelism between air and bone conduction measurements characterized test-retest shifts in threshold.

4. The inherent error of pure tone audiometry varied somewhat with frequency.

5. The reliability of pure tone thresholds is partially dependent upon the audiometer used.

Abstracted by CLAUDE S. HAYES, *Northwestern University*

**Herald, M. Clare, "A Study of the Personality Traits in the Deaf and Hard of Hearing," M.A. Thesis, University of Michigan, 1949.**

The California Test of Personality was administered to 102 acoustically handicapped subjects ranging in age from ten to seventy-five. Four Series of the test, Adult, Secondary, Intermediate, and Elementary, were used.

There is no indication that the acoustically handicapped are significantly different from any normal hearing group in terms of total adjustment. The Intermediate Group differs significantly from the other three groups as well as from the Standardizing Group in Self-Adjustment. This difference does not appear to be due to any sex difference, the age of onset, or chronological age; although, it may be due to the environment of the Group or to variables such as the amount of hearing loss present in the Group.

Abstracted by M. CLARE HERALD

**Hittle, Elizabeth J., "A Comparison of the Development of the Deaf with the Hearing Child of Nursery School Age," M.A. Thesis, Kent State University, 1949.**

The purpose of the thesis was to discover the difference, if any, between the deaf and the hearing child's development in fields other than communication. The motor development, adaptive behavior, and personal-social growth of fourteen deaf children enrolled in a nursery school class were observed and tested. Parent interviews and questionnaires supplemented the observations and tests and the findings compared with those on the development of hearing children as published in *The First Five Years of Life* by Dr. Arnold Gesell, et. al. The conclusion reached was that, with the exception of motor ability as evidenced in the sense of balance, the development of the deaf children used in the study did not vary noticeably from the development of hearing children of the same age.

Abstracted by RACHEL D. DAVIES, *Kent State University*



Hixon, Ernest Howard, "An X-Ray Study Comparing Oral and Pharyngeal Structures of Individuals with Nasal Voices and Individuals with Superior Voices," M.A. Thesis, State University of Iowa, 1949.

Fourteen individuals with nasal voice quality and 14 with superior voice quality were selected as subjects. For each individual in the two groups, six standardized lateral x-ray plates were obtained, two at rest positions of the mandible, and one during the phonation of each of the vowels [a], [æ], [i], and [u]. The x-ray films were exposed while the vowels were phonated at a specified intensity and at a pitch comfortable for the subject. Measurements from the x-ray films were analyzed statistically.

A slight tendency toward reduced velar activity for the nasal group was found; no evidence was found, for these sustained vowels, to support the belief that insufficient mouth opening is related to nasality. The tongue was carried farther posteriorly in the nasal group than in the superior group for the vowel [a] and for the rest position. The inferior surface of the velum was not raised as much vertically by the nasal group as by the superior group; this difference was significant for [a].

Abstracted by JAMES V. FRICK, *State University of Iowa*

Hutchinson, Marion, "An Evaluation of a Literal and a Phonetic Approach to the Reteaching of Reading to Adults with Aphasia," M.A. Thesis, University of Michigan, 1949.

During sessions of intensive group therapy progress made by a group of aphasic individuals in relearning the letters of the alphabet and their phonetic sounds was periodically checked by 10 Item Surveys. The Durrell-Sullivan Reading Achievement Test Grades 3-6 was given concurrently with the Surveys. An evaluation of the results of both tests and Surveys was made to determine whether or not their results showed comparable improvement.

The results of this study indicate that there is no very close correlation existing between (1) facility in naming the letters and/or dealing with the sounds assigned to these letters and (2) ability to grasp meanings. This indicates the need for further research in this area to devise a more accurate means of measuring the ability of the person with aphasia."

Abstracted by MARION HUTCHINSON

Hutton, Kathleen Gertrude, "A Record of Teaching Methods Used to Promote Volitional Speech in a Group of Five Adults with Aphasia," M.A. Thesis, University of Michigan, 1949.

A group of five aphasic adults met with their instructor in a speaking activities class held five days a week for a period of two clinical sessions of twelve weeks each. The methods for the training of these five men included (1) presentation through auditory and visual stimulation of a graded series of speech responses appropriate to a variety of everyday speaking situations; (2) learning the responses through imitation and repetition; (3) practice in the voluntary use of these responses in a controlled series of speaking activities.

The observations on progress presented in the final case studies indicate that all of these subjects profited from participation in this class. The procedures followed enabled each man to increase vocabulary, improve articulation of words and acquire a greater degree of volitional speech.

Abstracted by KATHLEEN G. HUTTON

Jaeger, Mary Margaret, "An Experimental Study of the Speech Discrimination Ability of Individuals with a Monaural High-Frequency Hearing Loss," M.A. Thesis, University of Denver, 1949.

The subjects used in the study had non-aural high-frequency hearing loss and were tested by the electro-acoustic laboratory equipment at the University of Denver. Experimental results reveal that the speech discrimination of individuals with a hearing loss at 4,000 cycles per second or above was not reduced to a significant degree in quiet. There was, however, an indication that perception of speech may be reduced when the loss extends as low as 3,000 c.p.s. The results of the study suggest practical implications for the field of audiology. Evidence has been added which helps to confirm the fact that a hearing loss at 4,000 c.p.s. does not impose a handicap when listening is done in quiet.

The investigator making the study suggests that further research is needed to determine the effect of a loss between 2,500 and 3,500 c.p.s. and the effect of noise on the speech reception ability of an individual with a high-frequency hearing loss.

Abstracted by MARK H. LARSON, *University of Denver*

Jamison, Dorothy Jane, "Spontaneous Recovery in Stuttering as a Function of the Time Interval after Adaptation to a Three Word Level of Stuttering," M.A. Thesis, State University of Iowa, 1949.

The purpose of this study was to investigate the gradient of spontaneous recovery of stuttering as a function of the time interval between the last adaptation trial and a recovery trial (time intervals used—0.5, 1.5, and 4.5 hours). Ten stutterers read an 80-word passage to a criterion of three stuttered words or less on any one reading. These 10 stutterers appeared in each of the three conditions (intervals); conditions and passages were counterbalanced. Percent of spontaneous recovery was measured by dividing the number of stuttered words on the recovery reading by the number stuttered on the first adaptation reading.

The percent of recovery after 0.5, 1.5, and 4.5 hours was 54, 65, and 98 percent respectively, thus indicating that stuttering shows a gradient of recovery similar to that of responses studied in the area of conditioning and learning. No significant relationship was found between the frequency of stuttering on the first adaptation reading and the mean number of words required to reach the adaptation criterion.

Abstracted by JAMES V. FRICK, *State University of Iowa*

Jones, Martha Arlene, "Differences in University Attendance, Intelligence and Scholarship between Speech Defectives Enrolled in a Speech Clinic and Those Not Enrolled," M.A. Thesis, The Ohio State University, 1949.

The study was based on data from the Freshman Week Speech and Hearing Examination at the Ohio State University. Only students who were declared defective in speech in the Autumn tests of 1947 and 1948 were included.

There was no significant difference between clinic and non-clinic defectives in the Ohio State Psychological Examination percentile ranks or cumulative point-hour ratios.

There were no significant differences in the cumulative point-hour ratios or university enrollments of clinic defectives who enrolled for a second quarter of clinical work and those who did not.

Clinic defectives were more likely to be enrolled in the University at the end of three quarters after the speech and hearing tests than non-clinic defectives. It appears that the tests segregated a group of students to whom the University should devote some special coun-

selling service: speech defectives who do not accept clinical service.

Abstracted by BERT EMSLEY, *The Ohio State University*

Krival, Molly Penson, "An Investigation of the Behavior of Non-Stuttering Three- and Four-Year-Old Children," M.A. Thesis, University of Missouri, 1949.

The purpose of this study was to discover (1) the behavior accomplishments required of nonstuttering three- or four-year-old children, (2) the degree of success that these children are expected to demonstrate in the desired behavior, and (3) the means of discipline used to elicit the desired responses from these children. With such information, the speech therapist may measure a stuttering child against general norms with the purpose of suggesting specific changes in the behavior requirements made by parents.

Eighty-two questions dealing with children's behavior were presented to a sample population of forty mothers of three- or four-year-old children. The questions covered a wide range of behavior, including play, speech, dressing, eating, and sleeping. There was sufficient agreement among the answers to permit the drawing of a "normal" behavior profile based on 75% significance to provide a comparison with the behavior of a stuttering child of comparable age and environment.

Abstracted by MOLLY KRIVAL AND CHARLOTTE G. WELLS, *University of Missouri*

LaHaie, Ralph V., "Selected Factors Influencing the Hearing Aid Industry," M.A. Thesis, University of Florida, 1949.

This thesis presents a study of the development of the hearing aid industry, attempting to determine what influences have caused its growth, the nature of its development, and the relationship of advancement in the physical sciences to the industry. It further describes the effects upon the industry of such controlling influences as the American Medical Association, governmental and social agencies, professional and educational societies or organizations.

To obtain information from the manufacturers, a questionnaire was sent to all the major companies, from which nineteen usable replies were received. From these responses, together with material obtained from advertisements, pamphlets, articles and other literature, detailed discussions are presented of the nineteen companies.

Conclusions included six points of compari-

## sons:

1. Conditions under which firms entered the field
2. Outstanding contributions of companies
3. Importance of patents to the industry
4. Methods of distribution of the instruments
5. Customer services
6. Future trends.

Abstracted by LESTER L. HALE, *University of Florida*

**Lambert, James David, "An Approach to the Correction of the American English Speech of Chinese," M.A. Thesis, University of Missouri, 1949.**

This study sought to determine (1) the similarities and differences in the phonemic systems of the Chinese and American English languages, (2) the consistent errors made by Chinese when speaking American English, (3) the relationships between these errors and the differences in the languages, and (4) the implications of these relationships for the speech correctionist.

A comparison of phonemic analyses of American English and Chinese revealed fundamental differences in the sound systems of the two languages. A battery of articulation tests administered to fifteen Chinese who were students at the University of Missouri revealed certain errors recurring consistently in the American English speech of these subjects. A comparison of these errors with the differences in the sound systems confirmed the assumption that difficulties experienced by the Chinese in reproducing the phonemes of American English result from the differences found to obtain between the two sound systems. Ways of using this information in remedial speech work with Chinese was considered in some detail.

Abstracted by JAMES LAMBERT AND CHARLOTTE G. WELLS, *University of Missouri*

**Lander, Edward King, "An Explorative Study of Some Effects of Therapy on Adult Stutterers," M.S. Thesis, University of Minnesota, 1949.**

Certain clinical measures were administered to 32 stutterers before and after a therapy program. Changes in these measures were analyzed. Variability of stutterers' performance decreased significantly and mean values showed "improvement" on recorded samples of speech, measuring number of spasms and time during oral reading, and percentage time marked as stuttering in conversational speech. Significant mean differences in direction of improvement during therapy were shown in (1) clinicians' ratings of

severity and outstanding symptoms of stuttering and of general adjustment; (2) parents' ratings of stuttering severity; (3) social adjustment scale of Bell Adjustment Inventory; (4) Knower Speech Attitude Scale; (5) Ammons-Johnson Test of Attitude Toward Stuttering. Minnesota Multiphasic Personality Inventory mean profiles showed no significant changes; neither did other Bell Adjustment scales. Few significant correlations appeared between changes in respective measures. In a follow-up six months after therapy, 18 subjects were seen by the experimenter; others wrote in. Tentative results here indicated few changes from end of therapy.

Abstracted by EDWARD LANDER, *University of Minnesota*

**Leutenegger, Ralph Raymond, "Concepts of Aphasia: Historical and Contemporary," M.A. Thesis, Michigan State College, 1949.**

The purpose of this study was to gather and adequately describe the leading theories or concepts of aphasia. Published books, professional bulletins and journals, special documents and reports were studied for pertinent material. Findings were arranged chronologically and no attempt was made to evaluate the concepts.

Abstracted by LUCIA C. MORGAN, *Michigan State College*

**Lewis, Miriam Jane Wilson, "The Construction of a Clinical Instrument Adaptable to the Collection of Detailed Information about the Development of Speech and Certain Motor Activities of Children," M.A. Thesis, University of Michigan, 1949.**

The problem was one of constructing a questionnaire to be used in obtaining detailed information about the development of speech and certain other motor activities of children and to suggest established norms of this development.

The procedure included: (1) reviewing literature of the development of speech and other motor activities; (2) reviewing literature concerning writing and using questionnaire; (3) constructing the questionnaire, and (4) presenting the questionnaire to 25 mothers.

Abstracted by MIRIAM JANE WILSON LEWIS

**Lundeen, Dale J., "Diadochocinesis Related to the Focal Articulation Points of Various Speech Sounds," M.A. Thesis, Indiana University, 1949.**

This study investigated various aspects of diadochocinesis in normal speakers. It has

been assumed that some sounds are quicker and easier to make than others and that this might, in one way or another, affect the articulation and rhythm of speech which involves the use of those sounds. The subjects used were forty University students who had normal speech. The procedure involved as rapid a repetition as possible of nonsense syllables involving ten consonants. The resultant repetitions were recorded on a Presto recording machine. It was found that diadochocinesis varies significantly from one syllable to another; however, consonants may vary so that a consonant with a high mean rate for the group may be produced slowly by some subjects and vice versa. Diadochocinesis appears to have a positive relationship with the frequency of defective articulation in children and the developmental order of consonant sounds. Numerous comparisons were made of the diadochocinetic rate of various consonant sounds.

Abstracted by ROBERT MILISEN, *Indiana University*

**Mecham, Merlin J., "A Study of the Type and Extent of Hearing Loss of Speech Defective Children in the Elementary Schools of Cache County and of the Logan City School Districts," M.S. Thesis, Utah State Agricultural College, 1949.**

Hearing tests were given to 196 speech defective children in an attempt to find the type and extent of their hearing losses. It was found that 8.27% of these defectives had hearing losses. It also was found that in the group there were more boys who had a loss than girls.

The phonatory cases ranked highest, the articulatory cases ranked second, and the rhythm cases ranked third in the number who had losses. There were no symbolic function or aphasia cases examined.

Most of the cases who were found to have hearing losses fell under the combination high and low frequency type of hearing loss. Of those who did not fall under this type, a greater percentage had a loss of a high frequency type than of a low frequency type.

Abstracted by MERLIN MECHAM

**Moore, Elsie Ann, "Robert West: The Wisconsin Years," M.S. Thesis, University of Wisconsin, 1949.**

This thesis is concerned with the work of Dr. Robert West at the University of Wisconsin. It

is a study of his more important contributions to the field of speech. The contents include: I. Biographical Sketch; II. List of Courses Taught by Dr. West at the University of Wisconsin: 1922-49; III. The Nature of Laryngeal Vibration; IV. Stuttering; V. Hearing; VI. Phonetics; VII. General; A. Cleft Lip and Palate, B. Dysphonias, C. Neuropathologies, D. Delayed Speech, E. Speech Defects of the Feeble-minded; VIII. Bibliography.

Abstracted by ELSIE ANN MOORE

**Morgan, Dorothy Lee, "The Usefulness of a Movie Technique for Determining the Social Perception of Deaf and Hearing Children," M.A. Thesis, Northwestern University, 1949.**

The Heider-Simmel movie which consists of four geometric figures was selected for this study. The subjects were within the age range of fourteen through seventeen years. The movie was shown twice before the subjects were asked to write a story about it. A short questionnaire followed.

When the stories were analyzed, four statistically significant differences regarding the deaf and hearing subjects were found: (1) The deaf subjects tended to write some complete stories with less direct social perceptual responses than did the hearing subjects. (2) The hearing subjects as a whole tended to write more complete stories than incomplete stories. (3) Those deaf subjects orally educated tended to write more complete stories than did those who were acoustically educated. (4) The deaf girl tended to write more complete stories than did the hearing girl, but the latter tended to include more direct social perceptual responses.

On the basis of the findings, it was concluded that the Heider-Simmel movie can be considered an adequate technique for determining the social perceptual functioning of deaf and hearing subjects.

Abstracted by DOROTHY LEE MORGAN, *Delaware State Department of Health*

**Oken, Sylvia Schatz, "The Psychology of the Hard of Hearing Adult," M.A., Stanford University, 1949.**

This study analyzed those psychological factors which are peculiar to the adult who suffers a severe hearing loss after his life patterns have been established. Literature examined included writings concerned with the psychology of the physically handicapped, observations by otologists, social workers, and psychologists working



with the hard of hearing, and biographical statements of the hard of hearing themselves. It was found in general that the reaction mechanisms of the hard of hearing adult are the same as those used by individuals with other handicaps and by non-handicapped individuals who have difficult problems to surmount. Behavioral traits of suspicion, depression, introversion, and inferiority are due to the hard of hearing patient's restriction of communication, inability to profit from signal or warning sounds, and loss of hearing on the "primitive" level. The hard of hearing individual's similarity to others, rather than his differences, should be emphasized in any program of mental hygiene.

Abstracted by HAYES A. NEWBY, *Stanford University*

**Parker, Gloria Terry, "The Tuscaloosa Hearing Survey: Grades Four through Six," M.A. Thesis, University of Alabama, 1949.**

A partial report of the results of a hearing survey covering 1316 children, 782 white and 534 Negro, enrolled in the upper elementary grades of the public schools of Tuscaloosa. The author found 3.1% of these children had defective hearing, but with a racial difference of 3.7% for white children and 2.2% for Negroes. In the entire survey, 3.1% of 4566 pupils had a hearing loss, with 3.8% for white children and 2.17% for Negroes. For this part of the survey, more girls than boys, 3.5% to 2.7%, had a loss.

Abstracted by T. EARLE JOHNSON, *University of Alabama*

**Paul, Janet E., "A Photographic and Auditory Study of Speech Correction Procedures for the Classroom Teacher," M.A. Thesis, Kent State University, 1949.**

The purposes of the thesis were three-fold: First, to convince the classroom teacher that she teaches speech; second, that the speech-handicapped pupils in her room can be helped within the regular classroom activities; and third, to provide her with techniques that she can employ when no speech correctionist is available.

The author wished to use a dramatic means of stimulating an interest in the less notable, but more easily handled articulation defects.

The method chosen was a combination of camera and recordings.

A story form was used; everyday activities in a first grade were analysed and a list of various

speech techniques to be added to these activities devised. The sound substitution *f* for *th* was chosen as it is easily seen and heard. Children from three first grade rooms were chosen to be pupil-actors.

The pictures were taken on Kodachrome film and the first recordings made on a wire recorder, then transcribed to wax discs. This proved an effective, economical way of teaching speech correction.

Abstracted by ELEANOR L. GRAY, *Kent State University*

**Proctor, Doris Ione, "An Experimental Approach to the Rehabilitation of Certain Speech Disorders through Music," M.S. Thesis, University of Wisconsin, 1949.**

This thesis is one of the few experimental studies which have been done for the purpose of determining whether a significant difference exists between two methods of approach in teaching speech correction, either to the child with aphasia or to the child with cleft palate.

Twenty children, five matched pairs in the aphasic clinic and five matched pairs in the cleft palate clinic, were used in this experiment. The cleft palate unit consisted of five children taught with the use of music and five children taught without the use of music. The aphasic unit of the experiment also had five children taught with and five children taught without the use of music. For the purpose of judging the progress of the music and non-music groups in fluency and understandability, pre-instructional and post-instructional recordings were made for each of the twenty children. The subjective ratings of thirty well qualified judges were tabulated and evaluated.

A summary of the results of this study reveals that the groups taught with the use of music were not significantly better than those taught without the use of music. Although this experiment was not carried on under ideal conditions it contains helpful suggestions for further work on this problem.

Abstracted by DORIS IONE PROCTOR, *University of Wisconsin*

**Reiman, Eileen Rita, "A Study of the Suggestive Effect of Visual Cues on the Loci and Frequency of Stuttering," M.A. Thesis, The Ohio State University, 1949.**

The investigation set up two experimental conditions: (1) First, each subject read orally while the words on which stuttering occurred were noted. (2) Fifty percent of these stuttered words and an equivalent number of nonstut-

tered words were underlined on a duplicate copy. However, the subject was told that all the underlined words were previously stuttered.

*Basic results were:* (1) Stuttering persisted on the words previously stuttered, whether underlined or not. (2) The differential effect of underlining or not underlining words was not statistically significant. (3) A significant decrease in stuttering occurred in the second condition.

*Conclusions:* (1) Stuttering loci may remain relatively constant from reading to reading. (2) Adaptation from the first to the second condition may be due to minimum social complexity which remained relatively constant.

Abstracted by BERT EMSLEY, *The Ohio State University*

**Roberts, Patricia Park, "Speech Sound Time and Oral Reading Time of College Stutterers and Non-Stutterers," M.S. Thesis, Purdue University, 1949.**

To determine whether there are durational characteristics in the stutterer's speech which are different from those found in the nonstutterer's speech, and whether these characteristics more closely approximate the "normal" as the stutterer's speech becomes more free of stuttering were the problems investigated. A group of 27 stutterers and a control group of 44 non-stutterers, all Purdue undergraduates, were tested for total oral reading time and duration of speech sound time on five successive readings of a phonetically treated passage. Changes in these variables were noted as the reading progressed.

The number of blocks for each stutterer was recorded and compared with reading time and speech sound time, and was found to decrease significantly from the first through the third readings, with a plateau existing from the third to the fifth readings.

With consecutive readings, the mean reading time for both groups decreased but the fastest mean reading time of stutterers did not equal the slowest mean reading time of nonstutterers. Mean speech sound time of nonstutterers remained constant, and the relationship between the number of blocks and speech sound time of the stutterers tended to become progressively lower. The relationship between number of blocks and oral reading time tended to become progressively greater, and the relationship between speech sound time and oral reading time showed a tendency to become progressively lower.

Abstracted by M. D. STEER, *Purdue University*

**Russell, Donna Mae, "A Manual for Pre-Operative Speech Training for Cleft Palate Cases," M.A. Thesis, State University of Iowa, 1949.**

The author stresses the need for an objective study of the efficacy of speech training for cleft palate patients *before* surgery or the fitting of a prosthetic appliance. She outlines the goals of such a program and has compiled, from the literature, an extensive set of exercises suitable for such therapy.

Abstracted by JAMES V. FRICK, *State University of Iowa*

**Schmelter, Marguerite M., "Program of Hearing Conservation in the Little Rock Public Schools," M.S. Thesis, University of Wisconsin, 1949.**

The initial problem in this study was to establish a working procedure for conducting a city-wide hearing conservation program in the Little Rock public schools.

The program was set up to meet four basic requirements: (1) prevention, (2) detection, (3) medical correction, and (4) educational rehabilitation, and was evaluated on these bases.

The program was sponsored jointly by the Junior League Speech Correction School, the city health department, and the public schools.

Children in odd-numbered grades were given pure tone sweep check tests by Junior League volunteers. On the basis of individual tests, referrals were made to otologists by public health nurses.

It was concluded that (1) trained lay testers can give sweep check tests, (2) a hearing conservation program can be administered effectively by a coordinating agency with the cooperation of the school department, the health department, and otologists, (3) a higher critical level of referral results in a smaller percentage of non-required otological examinations but also the omission of examinations for children who need them, and, (4) a clinic for examination of all referrals would speed up examinations and avoid possibility of examinations by non-diplomates of the American Board of Otolaryngology.

Abstracted by MARGUERITE SCHMELTER

**Scott, Margaret Ann, "Delinquency and Speech Disorders. A Study of Their Comorbidity in Two Wisconsin Schools," M.S. Thesis, University of Wisconsin, 1949.**

This study is concerned with 26 cases of

speech disorders among juvenile delinquents. Following surveys at the two state schools, those students with defects of speech were studied further in an attempt to determine the relationship between causes of their delinquency and causes of their defective speech.

Because the determining measure must be subjective, absolute conclusions cannot be reached. However, from the discussion of cases, it would appear that the following inferences can be made: (1) Both the individual's pattern of behavior and his speech are social functions. If, in his acts, he refuses to conform to the mores of the community, he is classified as a delinquent. If, in his speech, he is unable to conform to the mores, he is known as a speech defective. (2) *a.* Anything organic, economic, racial or political that interferes with social adjustment may show itself both in the pattern of behavior and in the speech codes. *b.* Anything organic, neurological or structural interfering with proper production of speech may also interfere with the social adjustment of the child's act to the mores of the community.

Abstracted by MARGARET SCOTT

**Sepersky, Janet D., "Psychogenic Speech Disorders and Their Personality Commitants," M.A. Thesis, Cornell University, 1949.**

In this study, a survey is made of four general types of psychogenic speech disorders and resultant personality patterns. Recognizing that a speech disorder may be the result of physiogenic or psychogenic causative factors, the author discusses several diagnostic aids which speech correctionists may employ in determining in which realm the origin of the disorder lies. The etiological relationship between speech disorders and environmental, educational, and social influences is considered as well as the role of social penalties as determinants of personality structure. A detailed diagnostic description of stuttering, delayed speech, voice and articulatory disorders, and the speech of the blind and deaf follows, together with a discussion of the psychological ramifications of each disorder. The study is completed with an analysis of various methods of psychotherapy.

Abstracted by J. KEITH GRAHAM, *Cornell University*

**Sparks, Robert W., "Psychodrama as a Clinical Technique in Speech Correction," M.A. Thesis, Stanford University, 1949.**

The purpose of this study was to appraise psychodrama as a type of group psychotherapy

which can be used as a clinical technique in working with defective speech and related personality maladjustments. The principles and methods of psychodrama were reviewed; psychodrama was evaluated in the light of accepted principles of group therapy; and its possible application to the therapeutic program of the speech clinic was discussed. It was concluded that psychodrama measures up to the requirements of psychotherapy in group work as stated by Charles Van Riper. Moreover, it is an effective carry-over technique—a bridge between the clinic and the outside world. Psychodrama is also a diagnostic aid which will uncover many parts of the personality which are not so easily disclosed by other methods of analysis. Psychodrama is therefore recommended as a therapeutic technique which can be effectively used as a part of the total program of speech re-education in which the important relationship between speech and personality is recognized.

Abstracted by HAYES A. NEWBY, *Stanford University*

**Stovall, Janice De Bower, "A Program of Education for Parents and Teachers Designed to Aid Community Hearing Conservation Projects," M.A. Thesis, University of Wisconsin, 1949.**

An interpretation of the hearing conservation program that is widely accepted today is five-fold: early detection of children with a hearing loss by a routine testing program; prompt and proper medical care by a recognized physician specialized in otology; prevention by routine testing program and periodic medical examination; rehabilitation of the handicapped child by education, remedial reading, mental adjustment, lip reading or speech training; and vocational training to equip the handicapped to be self-supporting.

Because such programs are relatively new, only nine states are participating today. These states are still stabilizing their administrative procedures to fit their particular needs and are placing the administration with one or all of a group of state agencies. Their objectives and goals are however all similar.

It is felt that over-all, unified administrative planning must be done on a state level, but the detailed programs must be planned cooperatively by individuals and organizations within a given community.

Any new program must be interpreted to and by the interested group. It is therefore necessary to place in the hands of the teachers and parents, materials that will aid them in under-

standing and interpreting the program. Samples of an original pamphlet for teachers and a leaflet for parents are included as integral parts of this thesis.

Abstracted by JANICE STOVALL

**Thurman, Burdette Allen, "A Survey of Speech Correction Services and Training in the State of Missouri," M.A. Thesis, University of Missouri, 1949.**

This survey was made to determine and to evaluate the services available to the speech-handicapped in Missouri and to discover the scope of the training program for speech therapists in the state.

Responses to questionnaires indicated that approximately 6,350 individuals received remedial speech aid through the services of 216 persons working in public school speech programs, college and university clinics, private speech correction work, and schools for the deaf in the State of Missouri during the year studied.

Seven colleges and universities offered courses in speech correction to their students. Graduates of four of these schools could meet the state requirements for public school speech therapists. Two schools offered work toward graduate degrees in speech correction.

Abstracted by BURDETTE THURMAN and CHARLOTTE G. WELLS, *University of Missouri*

**Thurman, Wayne L., "An Experimental Investigation of Certain Vocal Frequency-Intensity Relationships Concerning Natural Pitch Level," M.A. Thesis, State University of Iowa, 1949.**

The purpose of this study was to evaluate the clinical procedure which employs the humming of scales to locate natural pitch level. Thirty subjects, 15 male and 15 female, sang a scale upward on the vowels [a], [u], and [ε] and hummed upward and downward over the same ranges. These five performances were recorded phonographically; from these recordings, frequency and intensity measurements of each note were made using a phono-photographic technique and a sound energy level recorder. The records of the hummed scales were played before 30 trained observers who judged the location of the loudest point on each scale.

The major findings were: (1) only 43% of the total of 150 scales showed a 5 db. "swell" in intensity; (2) only 3 of the 30 subjects showed 5 db. intensity maxima on as many as four of their five scales; (3) there was a tendency for the observers' judgments as to the loudest note

to be dispersed widely over the scale. Hence, the procedure seems to be contraindicated.

Abstracted by JAMES V. FRICK, *State University of Iowa*

**Van Vulpen, Eloise, "A Study of the Articulation Deviations in the American English of Four Language Groups," M.A. Thesis, Indiana University, 1949.**

This is a study of the errors in articulation and enunciation of various foreign students studying in the United States to determine the relationship, if any, between these deviations in oral English and (1) the presence or absence of sounds in the native language and (2) the amount of training which the student had received in English. Sixteen Latin Americans, 10 Turks, 10 Iranians, and 10 Chinese students of college age were used. Their training in English ranged from none to enough to qualify them as teachers of English in their own countries.

The procedure involved recording and analyzing oral reading and speaking situations.

It was found that (1) the phonetic structure of the native language played an important role in determining the type of deviation found in the speech of foreign students; (2) that substitution of one consonant for another was the most common type of deviation; (3) the nature of the speech errors varies directly with the type of speaking situation which is studied; and (4) no correlation exists between the amount of training in English and the number of deviations made. Much useful information was given concerning types of errors most likely to be found for the language groups studied.

Abstracted by ROBERT MILISEN, *Indiana University*

**Watson, Aileen Claire, "A Study of the Basic Needs of the Speech Defective Child with Possible Implications to Dramatic Activity in the Clinical Training of Such Children," M.A. Thesis, University of Michigan, 1949.**

From an exploration of the materials which include psychodrama, group therapy for speech defective children, and creative drama, some insight may be gained into the application of such materials to the needs of speech defective children.

A survey of the literature written in the fields of psychology, psychiatry, speech correction, and creative drama was the procedure used to gain the materials which involved the main topics of the study. By an integration of certain concepts found in these areas, it was possible to establish



an over-all hypothesis which may serve as a basis for evolving methodology in speech correction.

Abstracted by AILEEN CLAIRE WATSON

**Weissberg, Albert O., "The Utilization of Audio-Visual Techniques in Speech Pathology," M.A. Thesis, State University of Iowa, 1949.**

The present uses and the great potentialities of audio-visual techniques are thoroughly explored. Included in an appendix is a valuable list of audio-visual materials, relating to the field of speech pathology. Upon completion of a nationwide survey being conducted by the author, a complete list of such materials will be published by the National Society for Crippled Children and Adults on behalf of the American Speech and Hearing Association.

Abstracted by JAMES V. FRICK, *State University of Iowa*

**Williams, Dean E., "Intensive Clinical Case Studies of Stuttering," M.A. Thesis, State University of Iowa, 1949.**

The author describes in detail the re-training procedures he used with four adult male stutterers at the Speech Clinic of the State University of Iowa. The theoretical position assumed was that of regarding stuttering as a form of learned avoidant behavior involving anxiety-tensions centering around the fluency aspects of speech. Two kinds of therapy were used: (1) counseling adapted to the individual's specific needs and (2) directed modification of the stuttering pattern in the direction of easing tension, simplifying the stutterings, etc. A number of quantitative and qualitative measures used to evaluate the results of therapy indicated that, for all four stutterers, both the amount of stuttering and attitude toward stuttering showed a marked improvement.

Abstracted by JAMES V. FRICK, *State University of Iowa*

**Woody, Mary Margaret, "Relation of Ear Preference to the Telephone Ear," M.S. Thesis, University of Wisconsin, 1949.**

A study was made of ear preference in attempting to determine relationship with the ear employed on telephone and handedness. One hundred and three telephone-experienced and 57 non-telephone-experienced subjects were tested. Materials used were a pure-tone audiometer, speech audiometer, speaker and hand-set telephone. Subjects sat squarely in front of the speaker through which was fed a faint tone from

the audiometer. Ear performances determined by ear turned in listening for the sound. Additional test of ear preference was listening for faint speech through an ear-phone from the speech audiometer. Following are the percentages of the two analyses made: I-A. Experienced group preferring telephone ear on ear preference tests—R, 63%, L, 55%. B. Non-experienced group preferring telephone ear on ear preference tests—R, 63%, L, 59% II-A. Experienced group selecting preferred ear for telephone—R, 69%, L, 49%. B. Non-experienced group selecting preferred ear for ear preference tests, and 100% selected left ear for telephone. Slightly more than one-half of right-handed subjects preferred right ear for ear preference tests and for telephone. It may be concluded that ear preference exists to varying degrees, with little indication of telephone training influencing the preference of one ear or the other.

Abstracted by MARY WOODY

**Wright, Gretchen Elaine, "A Survey of the Classroom Teachers' Activities in and Attitudes toward Speech Correction," M.A. Thesis, The Ohio State University, 1949.**

It was the purpose of this investigation: to discover what the classroom teacher is doing to help the child overcome his speech problem; to find the extent of speech improvement activities carried on in the classroom; to determine the amount of speech correction training and background information of the classroom teacher. In addition an effort was made to determine the teacher's attitudes toward carrying out suggestions offered her in helping the child with the speech problem, and the limitations of her ability to do speech correction work. The study was carried out by interviewing fifty-five teachers. The results of the study show that teachers are ready to function more efficiently in regard to speech problems. They are generally aware of their inadequacies, and yet feel that speech correction work is useful and necessary. Teachers need more training. This training must either come from teacher training and institutions, or from the speech correctionist. A third source of training which needs special consideration is the articles, books, and pamphlets written regarding speech correction for the classroom teacher.

Abstracted by GRETCHEN E. WRIGHT, *The Ohio State University*

**Wyrick, Dorothy Redfearn, "A Study of Normal Non-Fluency in Conversation," M.A. Thesis, University of Missouri, 1949.**

The purpose of this study was to determine the extent to which nonstutterers exhibit, in conversation, those nonfluencies often exhibited by the stutterer to be peculiar to his speech pattern.

A candid microphone technique was used to record ten-minute conversations of fifteen pairs of nonstutterers. Analysis of the recordings show that nonfluencies appeared in the following order of occurrence: extraneous sounds, pauses, incomplete thoughts, word repetition, rechoice of phrase, rechoice of words, phrase repetition, and sound repetition.

The findings indicated that wide rhythmic variation is usual in the conversational speech of nonstutterers. Repetition represents an insignificant part of the total picture of nonfluency in "normal speakers." Pauses and extraneous sounds are prominent in the speech of both stutterers and nonstutterers. The subjects used in this study exhibited a break in fluency in one out of every eight words. No specific sex differences in normal nonfluency were discovered.

Abstracted by DOROTHY WYRICK AND CHARLOTTE WELLS, *University of Missouri*

## V. Voice and Phonetics

Abel, James W., "A Study of the Speech of Six Freshmen from Southern University," Ph.D. Thesis, Louisiana State University, 1949.

This study has three major purposes: The first is to complement the raw data of the Dialect Atlas of Louisiana by recording the responses of six Southern University freshmen on the items of the work-book of the *Linguistic Atlas of New England* as revised for use in Louisiana. Hence, this study is part of a larger project, both in aim and technique of investigation. The second is to present the responses in such form as to make the information they contain readily available. The third is to analyze the pronunciation phonetically recorded to determine to what extent and in what ways it deviates from standard southern American. This analysis does not purport to give a complete view of the pronunciation of Negro college freshmen in general, or of freshmen at Southern University; rather, it is a study of the pronunciation used by six informants who were first-semester freshmen at the University at the time they served as informants.

Responses on the items of the work-book were obtained during individual conversations

with the informants. The conversations revolved around questions asked by the writer. Each question was designed to elicit the desired response by the informant without the writer having previously used the expression in point. The informant's contribution to the conversation consisted, in the main, of replies to and comments concerning the questions put to him. The responses were recorded in orthography or phonetics, principally the latter. With a few minor exceptions, the phonetic alphabet used is that of the *Linguistic Atlas of New England*.

The first major goal was achieved with the completion of the six work-books.

Fulfillment of the second major purpose takes the form of what is called the response record. It shows the responses called for by the items of the work-book, the responses obtained, and comments of the informants and the writer pertinent to the item or the response on it. The response record is arranged according to the following major principles: Responses are listed by item and informant. For each item, anticipated and unanticipated responses are separated, and similar responses are grouped.

The extent to which the pronunciation deviates from standard southern is summarized in terms of the percentage of deviation from the norm on each sound by each informant. The ways in which the pronunciation deviates are indicated by a series of tables which show the pronunciations recorded that exemplify the type of deviation in point. One or more tables are provided for each sound plus several devoted to phonetic phenomena illustrated by the data. Each table is complemented by a comment which summarizes the tabularly presented data, points out facts about the deviations which are not directly shown by its related tables, and considers aspects of the data not amenable to tabular presentation.

In summary, the results of the phonetic analysis are as follows: With relatively few exceptions, the standard sound is more often used by an informant than some deviation from the norm. However, a sufficient number of sub-standard deviations occur to mar the over-all pronunciation patterns, and there is a sufficient number of deviations which parallel standard practices in dialects of English other than standard southern to give the acoustic effect of mixed sound systems. The bulk of the deviations can be classified as deviations which parallel practices standard in dialects of English other than southern American, especially general American, or as deviations which exemplify

fy what observers have classed as substandard. Since the bulk of the deviations recorded can be subordinated to one or the other of the preceding classifications, and since these classifications refer to practices commonly found in one or more American dialects, standard or substandard, most of the deviations recorded are not peculiar to the informants of this study. Whether the minority group of deviations, i.e., those which are not susceptible to classification according to the preceding established categories, are peculiar to the informants using them cannot be answered on the basis of the present data. The answer to this question must await completion of comprehensive surveys such as the one of which this study is a part.

Abstracted by C. M. WISE, *Louisiana State University*

**Fisher, Hilda Brannon, "A Study of the Speech of East Feliciana Parish, Louisiana," Ph.D. Thesis, Louisiana State University, 1949.**

The purpose of this study is four-fold: (1) to collect sufficient raw data in East Feliciana Parish, Louisiana, to complete a unit of the Dialect Atlas of Louisiana; (2) to present these data in a form which permits ready comparison of lexicon and morphology, as well as phonetics; (3) to make a phonetic analysis of the data, showing the geographical spread of phonetic variants, and comparing phonetic characteristics with the standard southern dialect or with any other dialect that bears comparison; and (4) to discover what British and early American historical correspondents to dialectal forms of this area exist today.

Data were derived from response records of seventeen informants, seven of whom were interviewed by the author, and the others by trained field workers. The medium for securing desired responses was the work-book of the *Linguistic Atlas of the United States and Canada*, corrected for the Louisiana area. The work-book contains 104 pages, and upward of a thousand words and phrases, arranged so as to elicit response about most phases of everyday life. Selection of informants and method of conducting interviews was generally as prescribed by the *Atlas* staff.

Responses are transferred objectively. Phonetic rather than phonemic notation is made, so that finer shades of variation in pronunciation are recorded. Complete response records of the seventeen informants are presented in parallel columns.

The processing of data entailed the compila-

tion of a list of usages for each phoneme, which includes every response of every informant containing a deviant pronunciation of that phoneme. In addition, unvaried pronunciations of each phoneme were counted by informants. Where practical, these frequencies of occurrence were converted into percentages and are presented in tables of frequencies. On the basis of these frequencies, the geographical spread of variant usages of each phoneme within the parish is determined.

Variant pronunciations in East Feliciana Parish are compared with usages in the three major American dialects (southern, general American and eastern) and with usages in the major dialects of England as treated in Wright's *English Dialect Grammar*. The speech of the parish is revealed as predominantly southern. Numerous correspondents are found also to general American (notably the treatment of [r] in the eastern section of the parish), to eastern, and to various British dialects, especially southwestern.

There is included a history of East Feliciana Parish, which emphasizes chiefly the early settlement and establishment of government, and the sources and courses of migration into the parish. It is established with reasonable certainty that the predominant racial stock is English and Scotch-Irish, which had its immediate origin at the time of this settlement (c. 1800) in the mountainous regions of the South Atlantic states (chiefly South Carolina, but also North Carolina, Virginia and Georgia), and its ultimate origin in the Scottish plantation of Ulster in Ireland, and various parts of England proper. It appears that the settlement followed the courses of streams and that the heaviest settlements were along Thompson's Creek and the Amite River on the western and eastern borders respectively. It appears further that the frequently impassable Comite River—subject to floods in a wide low-lying area—constituted a geographical barrier to keep east and west separated.

The geographical location of certain dialectal forms, such as the use or omission of [r], coincides largely with the settlement pattern.

Numerous historical correspondents were discovered chiefly in seventeenth and eighteenth century standard and dialectal usage in England and America.

Abstracted by C. M. WISE, *Louisiana State University*

**Hanley, Theodore D., "An Analysis of Vocal Frequency and Duration Characteristics of Selected Samples of Speech from**

**General American, Eastern American, and Southern American Dialect Regions,"**  
**Ph.D. Thesis, State University of Iowa,**  
**1949.**

This experiment was designed to investigate the vocal frequency and duration characteristics of speech in the General American, Southern American and Eastern American dialect regions. The purpose of the investigation was to determine what differences, if any, obtain between regional dialects with respect to these two measurable physical aspects of speech.

The basic steps in the experimental design were: (a) 67 subjects meeting basic criteria of normal speaking ability and representativeness of dialect were selected for the study by professors of speech in colleges and universities within the dialect regions considered. (b) Phonograph recordings were made of the subjects in two types of speaking performance, reading of a standard passage and speaking impromptu. (c) The recorded samples of speech were subjected to judgmental validation by trained phoneticians. The purpose of this step was to select for further study those dialect samples correctly identified as to region and judged to be "acceptable" for the region by the highest percentage of judges. As a result of this procedure, 27 subjects were chosen and the findings of the study are based upon the data of these subjects. (d) Sound duration data were obtained from the recorded samples. First the samples were converted to "visible speech" spectrograms; then measurements were made of the duration of 49 sounds and sound combinations for each subject. (e) Vocal frequency data for each subject were obtained from the phonograph recordings by a phonophotographic technique. (f) These sound duration and vocal frequency data were submitted to statistical analysis. The analyses included computation of group means for the three dialect regions on each of the variables studied and testing of differences between group means for statistical significance by the method of analysis of variance. Among the measures analyzed in this way were:

1. ratio of time of phonation to total time of speaking
2. sound duration of 49 individual sounds
3. mean and median frequency levels
4. mean extents of upward and downward inflections and upward and downward shifts of frequency.

The major findings of this investigation may be summarized as follows:

- (1) The data obtained from the physical measures of vocal frequency fall within the

broad range of values reported by previous investigators.

- (2) Statistically significant between-group differences were found for 13 of the 49 sounds measured. These differences were in the direction of longest duration for the Southern American group for nine of the sounds and the Eastern American group for four of the sounds. The data are insufficient for broad, general conclusions, but they suggest that sounds which are stressed tend to be relatively greater in duration for the Southern American group, while unstressed sounds, perhaps benefitting from greater articulatory precision in the Eastern American speech, tend to be relatively greater in duration for that group. No sounds were found to be statistically significantly greater in duration for the General American group.

- (3) Mean and median frequency levels were higher for the Southern American group by an amount sufficient for statistical significance in the impromptu speech sample. A difference in the same direction was found in the reading passage, but it was not statistically significant.

- (4) The ratio of number of downward inflections to total number of inflections used in the reading passage was greatest for the Eastern American group, a finding which was statistically significant. The ratio of number of upward shifts of frequency to total number of shifts also was greatest in the group, but in the latter case the differences were not statistically significant.

- (5) The remainder of the analyses performed on the frequency data resulted in differences between dialect groups which were not statistically significant. Certain trends were suggested, however, including the following:

- (a) larger within-phrase and smaller end-phrase inflections for the Southern American group;
- (b) larger end-phrase and smaller within-phrase inflections, also smaller shifts of frequency, for the Eastern American group.

Abstracted by JAMES V. FRICK, *State University of Iowa*

**Binkley, Jacqueline Benfer, "A Quantitative Measure of Vocal Loudness," M.A. Thesis, Ohio State University, 1949.**

This study was planned to test the Decibeloscope for indicating vocal loudness. Measurements were made of the vocal loudness of college students. Those inadequate were divided into groups having: (1) training with the Decibeloscope, (2) more conventional training, and (3) no specific training. After the training



period the students were re-tested and the data analyzed statistically.

**Conclusions:** (1) For a reliable index of vocal loudness in classroom speaking when measured by the Decibeloscope, 100 seconds of speaking are adequate. (2) The mean vocal loudness of the untrained college speakers in this study was 7.1 Decibeloscope Light Units. (3) The distribution of vocal loudness levels was that of a nearly normal curve. (4) About one-third of the speakers were found to have vocal loudness levels inadequate for classroom speaking. (5) Even after training, students tended to retain their approximate rank in the group though the group average had risen. (6) Students made slightly more improvement with the use of the Decibeloscope but this difference was not significant except at a very low level of confidence.

Abstracted by BERT EMSLEY, *Ohio State University*

**Edmondson, Harold, "A Spectrographic Investigation of the Acoustic Similarities and Differences of the Five Front Vowels as Spoken by Twenty Male Speech Students," M.S. Thesis, University of Michigan, 1949.**

The aim of this study is to estimate the amount of variation from speaker to speaker in the frequency of three of the characteristic energy regions of the vowels. The study attempts also to contribute to a physical explanation for the confusion which exists in discriminating between certain vowel sounds. Twenty male speech students each recorded words containing the five front vowels directly onto the magnetic tape of the sound spectrograph. Spectrograms (visible representations of the physical properties of the spoken sounds) were made for each subject. The spectrograms were analyzed for the following information: (1) The frequency of each of the three characteristic energy regions of each vowel for the twenty speakers; (2) the range of frequency variation for each energy region of each vowel for the group; (3) areas of energy distribution common to two or more vowels. Results indicate that the difficulty in vowel discrimination may be due to the fact that two vowels may be represented by energy regions common to both.

Abstracted by VICTOR GARWOOD, *University of Michigan*

**Ellis, William Warren, "The Symbolization of Intonation: A Historical Study," M.A. Thesis, Louisiana State University, 1949.**

The purpose of this study is to survey the graphic representation of the intonations in language from the time of the ancient Greeks to the present. The term *intonation* refers to the variations in pitch during utterance; it refers to relative, not absolute, pitch.

The procedure in this survey has been to find, examine, define, describe, classify, illustrate, and discuss the available literature in various languages relating to intonation in speech. Material pertinent to this study has been extracted by summary, quotation, and reproduction, and utilized in a chronological order.

The consensus is, among the studies herein, that intonation is a phenomenon characterized by an ever changing pitch. Yet, almost without exception, authors of studies contained herein have related pitch to other equally important features of speech. It has been found that all studies examined and used in this thesis fall into one or more of four categories; viz, those which are objective in nature, those which are subjective in nature, those which are for purposes of analysis, and those which are for purposes of instruction.

Abstracted by HARRIETT IDOL, *Louisiana State University*

**Goodman, Allan Cooper, "A Spectrographic Analysis of the Relationship between Fundamental Frequency and the Acoustic Spectra of the Vowels i and a," M.A. Thesis, University of Michigan, 1949.**

This is an inquiry into the effect of variation of fundamental frequency on the acoustic spectra of the vowels *i* and *a*. It represents a departure from previous investigations of related problems in that a moment to moment analysis is made of the entire vowel as taken from the context of conversational speech, and through the use of amplitude cross-section representation with the Sound Spectrograph. Systematic variations in the response characteristics of the resonators involved in the vowel *a* have been observed as occurring unrelated to the action of the fundamental, and apparently related to the temporal sequence of the vowel. Variations in the response characteristics of the resonators involved in the vowel *i* have been observed as random in nature, and so preclude generalization from so few cases.

Abstracted by EARL D. SCHUBERT, *University of Michigan*

**Kreigh, Helen Lorraine, "An Experimental Study in the Discrimination of Voiceless**

**Consonant Sounds," M.A. Thesis, University of Missouri, 1949.**

This study attempted to determine the ability of adults to discriminate between and among seven voiceless consonant sounds, to establish norms for evaluating responses to a standard sequence of presentation of the elements of the test, and to investigate definitively this type of speech-sound discrimination test.

In general, the study indicated that it is both practicable and advisable to set up and establish norms for a test containing sounds that can be discriminated on the basis of the smallest possible number of differentiating factors.

Abstracted by HELEN KREIGH AND CHARLOTTE G. WELLS, *University of Missouri*

**Mulder, Robert L., "Exploratory Study of Articulation Changes in Single Word Productions in Children between the Ages of Twenty-One Months and Forty-Three Months," M.A. Thesis, The Ohio State University, 1949.**

*Purpose:* To determine what articulation changes take place in a child's attempts at a word change from relatively primitive productions to the more acceptable form of the word.

*Method:* Wire-recordings were made of the responses of thirteen children to eleven words. The recordings were made once a month for a period of six to ten months. Phonetic transcriptions were made of the responses.

*Results:* (1) One or two typical phonemes were submitted for each consonant in error by a large proportion of the children.

(2) The study did not show the presence of a phonemic sequence.

(3) No sequence of specific word patterns was found. The types of word patterns produced by the children were found to be variable.

(4) A tendency was found for the final sounds to stabilize first. For certain sounds in the initial position, the stabilization was variable.

Abstracted by KEITH K. NEELY, *The Ohio State University*

**Parker, Don R., "A Study of the Extra-cranial Pathways of Nerves Ending in the Intrinsic Muscles of the Larynx," M.A. Thesis, University of Michigan, 1949.**

The problem was to discover the true nature of the pattern of distribution of the laryngeal nerves, the connections of the superior and inferior laryngeal nerves, laterality of nerves, and whether or not the superior laryngeal nerve supplied the interarytenoideus muscle.

The pattern of distribution shows the laryn-

geal nerves to be overlapping in the areas they supply. All components of the vagus when it leaves the jugular foramen can possibly be in all the branches as well. There are five anastomoses of the superior and inferior laryngeal nerve. The laryngeal nerves are bilateral in their distribution. The superior laryngeal nerve does supply the interarytenoideus muscle.

Abstracted by DON R. PARKER

**Perkins, William H., "A Study of Methods and Materials for Testing Articulation of [s] and [z]," M.A. Thesis, University of Missouri, 1949.**

This study considered possible ways of improving the efficiency and comprehensiveness of methods and materials for evaluating articulatory performance on [s] and [z]. Forty-four grade school children and twelve adults, all with [s] and [z] deviations, were tested with a method that sampled all possible combinations of these two sounds with other sounds.

The findings indicated that a small number of sound combinations, selected for their capacity to reveal the greatest number of errors of certain types, would more efficiently disclose as much information about [s] and [z] as would many sound combinations not selected on the basis of experimental evidence; that age is not a primary factor in determining the type or frequency of occurrence of errors; that verbal imitations appear to show practically the same results as spontaneous responses; and that errors on [s] and [z] do not recur consistently nor does one individual make the same type of error each time he produces the sound incorrectly.

Abstracted by WILLIAM PERKINS AND CHARLOTTE G. WELLS, *University of Missouri*

**Sax, Mary TePoorten, "A Comparative Analysis of the Acoustic Structure of Vowel Sounds Produced with and without Nasal Resonance," M.A. Thesis, University of Michigan, 1949.**

Nine vowels in the initial position of a short phrase were spoken into a Sound Magnetic Tape Recorder by five female subjects. Each group of words was spoken three times, first in normal voice; second, introducing some nasality into the initial vowel; third, introducing a greater degree of nasality into the initial vowel. The selected recordings were transferred to the sound spectrograph. The spectrograms were analyzed by frequency and intensity axes.

The vowels produced normally tended to

concentrate energy in a narrower frequency band than when the vowels were nasalized. Upon nasalization, a heavily reinforced region was added between 1,000 and 2,000 cycles per second. Upon nasalization, the spectrograph showed additional resonance regions and a reinforcement of the voiced bar along the baseline of the spectrogram.

Abstracted by MARY T. SAX

**Willis, Jean Hardie, "Variability of Air Conduction Acuity Measurements on Normal Ears Utilizing Pulse Tone Audiometry,"** M.A. Thesis, State University of Iowa, 1949.

The acuity of 20 normal hearing subjects was measured at three test frequencies by four daily trials per frequency on ten successive days; half of the subjects were tested at 1024, 256, and 4096 cycles, while the other half were tested at 512, 2048, and 8192 cycles. Using a mechanically operated tone interrupter, pure tones were presented from one to four times at a given intensity and frequency; the subject recorded how many times he heard the tone. Both the intensity and number of pulses were presented in a random order.

The over-all variability of the forty measurements at each frequency generally fell between 3 and 4 db. although the variability at 8192 cycles was somewhat larger. Although differences between frequencies were not statistically significant, the least over-all variability was found at 1024 cycles with increasing variability by frequency above and below 1024 cycles. Between-day variability differences were statistically significant and had more influence on extreme test frequencies and at 1024 cycles while within-day differences were greatest at frequencies contiguous with 1024 cycles.

Abstracted by JAMES V. FRICK, *State University of Iowa*

## VI. Radio and Television

**Alm, Ross Creighton, "A Survey of Regional Radio Networks of the United States,"** M.A. Thesis, Michigan State College, 1949.

This study gathered data from twenty-one representative regional networks of the sixty-four listed in the 1948 Edition of *Yearbook of Broadcasting Weekly*. The information secured was concerned with age, ownership, programming, coverage and number of member stations. Additional information was obtained from the member stations as to amount

and types of programs taken from the regional network.

The networks were divided into six geographical areas and each of these six areas contains a general discussion of the networks as to history, programming, policies, rates and coverage. There is also a table showing the member stations, together with location, power, coverage, personnel and ownership.

There is an additional table of networks and stations not surveyed.

Abstracted by LUCIA C. MORGAN, *Michigan State College*

**Aylward, Thomas James, "A Case Study of Television Programming: 1949,"** M.S. Thesis, University of Wisconsin, 1949.

The study was undertaken to reveal significant trends, if any, in the television programming of a local station. A period of eighteen months was used in the study during which three specific weeks of programming were analyzed. The subject of the study was television station WTMJ-TV, Milwaukee, Wisconsin.

The study includes a report of the relationship of the medium to other mass media of communication, the theater, the movies and radio. This, coupled with a study of the limitations of the medium, serves to clarify the results of the case study.

No significant changes in programming types were found in the study. Local programming increased in the amount of time on the air, but dropped in the percentage of total time during the period of the study. Sports broadcasts led the program types during all three periods; however, the percentage dropped from 33% in the first period to 22% in the third.

Abstracted by THOMAS J. AYLWARD, *University of Wisconsin*

**Becker, Samuel Leo, "A Study of the Utilization, in the Elementary Schools of Johnson County, of WSUI-KSUI's 1948-1949 Listen and Learn Series of Radio Broadcasts,"** M.A. Thesis, State University of Iowa, 1949.

Teachers and principals of the 109 elementary schools in Johnson County, Iowa, were interviewed to determine the extent to which, and the ways in which, WSUI-KSUI's 1948-1949 Listen and Learn series of radio broadcasts were used.

It was found that 62 per cent of the elementary schools made some use of the series but that only 23.35 per cent of the total pupils in the county listened to the programs. The broad-

casts were used in 68.09 per cent of the rural schools and by only 26.67 per cent of the town graded schools.

Lack of a radio was given by 78 per cent of the teachers, of the non-listening schools, as the main reason why programs were not used. Dramatic programs were considered the most effective type by 44.8 per cent of the teachers, story telling by 41 per cent, music 6.9 per cent, and talk by 5 per cent.

Abstracted by CLARENCE D. JAYNE, *University of Wyoming*

**Brown, Robert E., "A Study of the Problems Involved in Finding a Location and Acquiring a License to Build an Amplitude Modulation Radio Station," M.A. Thesis, Michigan State College, 1949.**

The purpose of this study was to describe the steps preliminary to acquiring a construction permit to build an AM broadcasting station. The town of St. Ignace, Michigan, was chosen as the "site" and it was surveyed and was found to meet the FCC requirements of interest, convenience or necessity. Other problems treated were the requirements of the Federal Communications Commission and the compilation of data needed in filling out the nontechnical sections of the Commission's Form 301.

Abstracted by LUCIA C. MORGAN, *Michigan State College*

**Caldwell, Alma T., "A Proposed Plan for the Use of Radio in Education in the Primary Schools of Louisiana," M.A. Thesis, Louisiana State University, 1949.**

Following an analysis of the function, potentialities, limitations, problems, and accomplishments of radio in education, this thesis presents a plan for the use in Louisiana of radio in elementary education.

Abstracted by C. M. WISE, *Louisiana State University*

**Cheydleur, Raymond Dudley, "The Radio Listening Habits of Wisconsin High School Students," M.S. Thesis, University of Wisconsin, 1949.**

The purpose of this study was to determine to what extent rural high school students in Wisconsin read the newspapers and listen to the radio. The following were considered: (1) Where radios were located in and about the home. (2) How many times a month do high school pupils attend church and how often do they listen to radio broadcasts of church services? (3) How often do they read a daily news-

paper and what features attract them? (4) Their idea of the reliability of what they read contrasted with what they hear over the radio.

(5) Their likes and dislikes of twenty-five different types of radio programs. Another purpose of this study was to find out how often high school students listen to broadcasts. This survey shows us from what sources the rural students in Wisconsin obtain news, whether they have had assignments by their teachers to listen to news, and how they first acquired interest in the subject.

The conclusions are based upon a questionnaire which was answered by 1,270 students and upon the results of the "National Opinion Research Study—1947." They are: (1) There is an increase in the proportion of young people who obtain their news from radio, newspapers, and magazines. (2) There is a decrease in the discussion of news among members of families.

(3) The interest by girls in serial stories appears to begin at the high school level. (4) Little preference is shown for talks and discussions during the adolescent period of boys and girls. (5) An overlapping of musical tastes is apparent with the primary tastes for dance music and jazz, popular music, and old time music; secondary likings are for band music, music (unspecified, opera, and religious music respectively.

Abstracted by R. D. CHEYDLEUR, *Marshall College*

**Cohen, Herman, "A Survey of the Broadcasting by Local Radio Stations of the Speeches of President Harry Truman on the Western Swing of the 1948 Presidential Campaign," M.A. Thesis, State University of Iowa, 1949.**

The purpose of this study has been (1) to determine how extensively radio was used in the 1948 Democratic presidential campaign and (2) to determine in what way radio was used in that campaign. This thesis is a companion study to John C. Weiser's study of the Dewey campaign.

The research was conducted on a questionnaire basis. Questionnaires were sent to each radio station along the route of the tour asking the following questions. (1) Did your station broadcast the president's speech? (2) Did you feed any stations of a regional or national network? (3) How many people do you estimate heard your broadcast? (4) Was this broadcast commercial or sustaining?

The replies to the questionnaires revealed the following information: (1) 43.5% of the speeches made were broadcast. (2) 57.9% of the stations



contacted broadcast at least one speech. (3) A total of 83 stations plus CBS and NBC were "fed" the broadcast by originating stations. (4) Estimates of listening audience were received from 58% of the stations. Their combined total was 8,703,000 persons. (5) The majority (54.3%) of Mr. Truman's speeches were broadcast as public service sustaining programs.

Abstracted by ROY C. MCCALL, *University of Oregon*

**Cohen, Sara, "Radio Programming for Young Children," M.A. Thesis, University of Oklahoma, 1949.**

In this study an investigation was made of some factors related to radio programming for children (ages 5 through 9).

It was found that there was little difference between the expressed preferences of children of high and low income groups, and between boys and girls. There was little difference between the expressed preferences and reported habits of the younger and older children within the group investigated, except that the range of interest was greater among the older children. The children tended to be inconsistent in their answers: although they expressed dislike for certain general types of programs (for example, "crime"), the specific programs which they said they liked and to which they listened were frequently examples of the categories which they allegedly disliked. The children believed that they learned words and facts from the entertainment programs to which they listened, but were not able to give substantial evidence of this result. To some extent radio programs were reflected in the play, dreams, and vocabularies of the youngsters.

At best, the listening patterns showed disparity and instability.

Abstracted by SARA COHEN, *University of Oklahoma*.

**Feigenbaum, Mortimer Leo, "A Study of the Effects of Different Radio Discussion Openings on Listener Interest," M.A. Thesis, The Ohio State University, 1949.**

Five types of opening were recorded, using the identical personnel, and information, altering only the opening format. Beginning Speech classes rated the recorded openings for degrees of interest. Average scores and spread of scores were tabulated for each opening by test, age and sex of the respondent, and degree of interest in the discussion topic.

Decidedly first was an opening using a dramatic voice reading a news event; second, using

the participants stating their positions; third, an announcer reading an open statement; fourth, discussion already in progress; definitely last, studio audience applause.

The following elements appeared to be of most interest: (1) at the outset, a feeling of drama, (2) a variety of voices early in the opening, (3) a short pre-view of conflicting positions early in the opening.

Varying the sequence or selection of opening elements would appear to have a significant effect on the listener's initial interest in a radio discussion program.

Abstracted by BERT EMSLEY, *The Ohio State University*

**Ferguson, John Earl, "A Study of Imagery in Four Fields of Sports Broadcasting," M.A. Thesis, Louisiana State University, 1949.**

This is a study to determine the types, amount, and relative extensity of the imagery used in broadcasting accounts of football, baseball, racing, and boxing. Popular announcers of national reputation and professional achievement were selected; Bill Stern, Byron Saahm, Jim Britt, Mel Allen, Clem McCarthy, and Sam Taub. Electrical transcripts of selections from their broadcasts, varying from three to five minutes in length, were examined for imagery. The images were classified as visual, motor, tactile, auditory, motor-visual, tactile-visual, auditory-visual, visual-motor-tactile, and motor-tactile.

It was found that images occur at the rate of almost twenty per minute or one about every ten words. The most frequently used type was visual. More than eighty-one per cent of all images found were either visual or contained visual combination with various other types.

Abstracted by HARRIETT IDOL, *Louisiana State University*

**Foster, L. Fernald, Jr., "The Voice of America Broadcasts during World War II," M.A. Thesis, University of Wisconsin, 1949.**

This thesis is a documentary history of government broadcasting by the United States from 1938 to the end of World War II in 1945. It takes the many events that led to this period by giving a general history of international broadcasting. An explanation of our late entry into this field is included. The story of Axis broadcasting is discussed with the development of United States radio through privately owned agencies in an attempt to compare the two sys-

tems. By this, a comparison between radio under strict supervision of the government and that of privately owned broadcasting is made. Finally, particular events during 1938 and 1945 are pointed out.

Most material for this study was found in magazines, newspapers, periodicals, government documents and books. Personal letters were sent to certain radio officials to insure no available source was left uncovered.

The study showed that the United States, under cooperation of the government plus the private radio industry, was able to accomplish in several months what it took the government-controlled radio networks many years to work out.

Abstracted by L. FERNALD FOSTER, JR.

**Herron, William Leonard, "A Study of the Problems in Sales and Programming of Transit Radio in Huntington, West Virginia," M.A. Thesis, Ohio University, 1949.**

The transit radio broadcasting of radio station WPLH in Huntington, West Virginia, was analyzed by the author. A personal interview type of public opinion poll was conducted aboard the busses of the Ohio Valley Bus Company. This interviewing covered a period of four days and a total of one hundred and two passengers and thirteen bus drivers were interviewed. The results of this interviewing seems to indicate that (1) most of the interviewees approve of transit radio, (2) the reasons for approval usually have a psychological basis, (3) few of the passengers have a favorite transit radio program, (4) music and news are the most favored type of listening, and (5) the main objections to transit radio are technical.

Abstracted by WILLIAM J. LEWIS, *Ohio University*

**Hext, Charlene Betty, "Thriller Drama on American Radio Networks: The Development in Regard to Types, Extent of Use, and Program Policies," M.A. Thesis, The Ohio State University, 1949.**

In this study the "thriller" is defined as dramatic, concerned with crime or the supernatural, having suspense in a marked degree, and broadcast in evenings or on Sunday afternoons on a major network.

From 1930 to 1949 the quantity of "thrillers" increased from six to thirty-nine. Since 1938 the popularity rating of "thrillers" has been above that of all other evening programs. Comedy, romance, factual material, and clearly de-

finer characters have been introduced. Evolving subtypes are: a supernatural, comedy, detective, documented, newspaper, police, western, and composite-type. Attitudes of listeners have included complaints about children's "thrillers" and the horror element.

Program policies in network codes have led to restrictions: on description of details in dialogue and sound, requiring explanation of the supernatural, emphasizing that crime does not pay, and preventing glorification of rebellion against proper authority.

In January, 1949, suspense was an essential appeal with secondary appeals of human interest, sex and romance, and comedy.

Abstracted by BERT EMSLEY, *The Ohio State University*

**Hollinshead, Joan Madeline, "The Use of Radio by State and Territorial Health Departments," M.A. Thesis, University of Wisconsin, 1949.**

To discover the extent and effect of the broadcasts by state and territorial health departments, a questionnaire of 13 items and a letter of explanation was sent to the 54 state and territorial health departments. Follow-up letters to some obtained the 100% reply. Preliminary research, the questionnaire, and correspondence with various other health organizations and two radio stations supplied material to fulfill the four-fold purpose of this study.

1. New York's and California's departments were the first to use radio (1920's). Forty such departments employ radio today.

2. Weekly broadcasts usually are scheduled.

3. The interview is the type of program used most, the lecture second. A variety of professionally-produced programs, including drama, are transcribed by the American Medical Association and the United States Public Health Service for loan and purchase respectively.

4. Of 39 departments expressing opinions on the effects of their broadcasts, 24 consider radio as effective as newspapers in public health education. Nine prefer newspapers. Six reported equal effectiveness. Some believe radio best for immediate results and newspapers for long-term retention.

Abstracted by JOAN M. HOLLINSHEAD

**Holloway, Leonard L., Jr., "An Analysis of the Nature and Purposes of Religious Broadcasting," M.A. Thesis, University of Oklahoma, 1949.**

Religious broadcasting has continued to lag behind commercial broadcasting because of un-

trained leaders, financial limitations, and a lack of understanding among denominational groups concerning their potential use of radio. This survey summarizes the scope of the radio industry which is useful to religious broadcasters, network and station policies toward religious broadcasting, religious broadcasting decisions by the Federal Communications Commission, National Association of Broadcasters and various study group attitudes toward religious broadcasting, histories and schedules of some typical radio stations owned by religious groups, formats of religious programming and program placements.

This information is the result of a selective investigation of material already written about the radio industry and religious broadcasting; correspondence with nineteen radio stations owned by religious groups and religious study and workshop groups; personal interviews and a preliminary experimental psychogalvanometer reactometer listening study.

A few religious leaders, denominational groups and interdenominational committees are already doing research and producing some good religious programs. From the study of these individuals and various combined efforts several proposals for better religious programs and suggestions of the opportunities for church groups are made.

Abstracted by LEONARD L. HOLLOWAY, JR., *University of Oklahoma*

**Houser, Joanne, "A Study of the Curriculum in Radio of Those Schools Offering a Major in That Area," M.A. Thesis, Miami University, 1949.**

The purpose was to point out the prevailing practices in the thirty-seven schools offering a radio major. These schools were listed in the FREC Directory and verified by a questionnaire sent to each of them. The questionnaires and catalogues for each school were the source of information.

All information from the questionnaires is listed in tables. Included are sample curriculums from some of the schools, the number of hours required for a major, radio courses available, recommended, and required.

The study revealed that the average number of hours required for a college major by all departments of various universities is 30.46. A majority of schools require a minimum of twenty-four hours work in the major field. Average number of hours required for a radio major in the schools investigated was 25.9. Certain schools required more than thirty; fif-

teen did not require as many as twenty-four; six schools do not have twenty-four radio hours to offer. The average maximum number of radio credits available is 30.7. Credits and courses vary with schools.

Abstracted by CORINNE M. REED, *Miami University*

**Isaacson, Carl L., "The Investigation of the Status of Radio Discussion Programs in Small Market Stations in Twelve Western States," M.A. Thesis, University of Denver, 1950.**

The purpose of this study was to investigate the status and merit of the discussion type radio program in twelve Western States.

The Federal Communications Commission required radio stations to present programs in the "public interest, convenience, and necessity." An attempt was made to discover the problems, the needs, and the values of such discussion programs as fit into this category.

Questionnaires in printed form were sent to 237 stations. Replies were received from 82.

The returns revealed that there was a good variety in the discussion programs and that they were popular, informative, and enjoyed by listener and participant alike. It was found that stations scheduled these programs during "good" listening times and recognized their responsibility to the various committees. However, it was discovered that local participants lacked radio experience and did not always get the necessary instruction. The programs based on local questions were most popular, and school and church groups were anxious to participate.

Abstracted by BARNARD J. KNITTEL, *University of Denver*

**Jones, Kenneth K., Jr., "A Survey of Television," M.A. Thesis, Stanford University, 1949.**

The thesis is a history of television from its beginnings to 1947 as well as a discussion of the technical aspects of television including production and programming. The general problem of television production is explained in detail by the writer and the actual production of a program is presented in an original production script included in the appendix.

Abstracted by NORMAN PHILBRICK, *Stanford University*

**Jorgensen, Erling S., "Radio Station WCFL: A Study in Labor Union Broadcasting," M.A. Thesis, University of Wisconsin, 1949.**

This thesis is an attempt to discover in what ways, if any, the history, the programming, and the news coverage of a station is affected by the fact that it is owned and operated by a labor union.

WCFL was built largely through the efforts of the late Edward N. Nockels, former Secretary of the Chicago Federation of Labor. The station struggled through trying years when it was attempting to gain more power and an interference-free channel. It is at present a 50 kilowatt station on 1000 kilocycles.

The programming of WCFL is not at all different from that of any other commercial station. Time is sold, the programs are largely local, though the station is a member of ABC, and the labor programming on the station amounts to only one hour per week. Three-quarters of that hour is devoted to two programs from Washington, D. C., which are carried by many stations not labor-owned.

The newscasts of the week studied were found to be more neutral than the United Press copy with which they were compared by the Lasswell Content Analysis Method. The U. P. was judged to devote more space to unfavorable items than any other. WCFL's newscasts devoted more space to favorable than to others, but not to the extent that U. P. did.

Generally, WCFL is more nearly an ordinary commercial station than a "Voice of Labor." Its value lies in the fact that it will remain a potential outlet for labor's views, should all others be closed to labor.

Abstracted by ERLING S. JORGENSEN

**Kimes, Bettie Jo White, "A Study of the Influence of Radio Listening on Daytime Activities of Housewives," M.A. Thesis, The Ohio State University, 1949.**

The research consisted of 200 personal interviews between June 29 and August 2, 1949, with white housewives in Columbus, Ohio. Findings on education, age, occupations of heads of families, standard of living (judged by 1940 monthly rental values in the areas surveyed) indicated a sample of the lower socio-economic strata of women.

Findings were: (1) daytime listening by 92.5%, (2) more listening in the afternoon than in the morning, (3) no influence on radio listening and on scheduling of daytime activities of housewives by children or adults in the home, (4) morning work time, early afternoon relaxation time in most households, (5) preference for nonserious broadcasts, (6) definite relationship between types of household activities while

listening, and (7) a direct influence of radio listening on the scheduling of daily household activities.

Abstracted by BERT EMSLEY, *The Ohio State University*

**Lynch, James E., WWJ-TV—A History," M.A. Thesis, University of Michigan, 1949.**

The thesis is an attempt to compile an accurate history of a typical modern-day television station—WWJ-TV, Detroit.

In chronological order, the thesis deals with these five major sections: I. Development of Television up until WWJ-TV began operations; II. Television Comes to Michigan—WWJ-TV Leads the Way; III. WWJ-TV Develops; IV. The Networks Arrive; V. WWJ-TV Looks to the Future.

WWJ-TV, Michigan's pioneer television station, has made rapid strides during its two years of operation. (a) It has increased its operating time from 20 hours per week to over 45 hours per week, (b) It has survived a tremendous deficit operation during the "trial and error" period; and (c) It has firmly established television in Detroit.

Abstracted by JAMES E. LYNCH

**Mall, Richard Merrill, "Radio Listening Habits and Attitudes of Two Hundred Business and Professional Men in Columbus, Ohio," M.A. Thesis, The Ohio State University, 1949.**

This study was intended to focus a beam of attention on a section of the "articulate minority" of the radio listening public residing in a Midwestern community. Forty each doctors, lawyers, clergymen, educators and businessmen were selected at random and asked personal-interview questions. The survey was conducted during the months of February, March, April and May, 1949.

Although these men indicate extensive ownership of radio sets, few spend much time in actual listening. They seem to resent what they term the "inferior quality" of programs and programming structure. They rely on newspapers for the greater portion of their news and deplore the scarcity of classical music.

Critical of radio, few of these men have taken steps to exercise direct criticism. They demonstrated an interest in programs dealing with discussion of controversial issues, but insisted *both* sides be equally represented by time and facilities. A lack of vital interest in radio editorializing was indicated, along with an apparent lack of knowledge and interest regarding



local station ownership and local broadcasting philosophies.

Abstracted by RICHARD M. MALL, *The Ohio State University*

**McGrath, James B., "The Presentation in Texas of Documentary Broadcasts on Racial Discrimination," M.A. Thesis, University of Wisconsin, 1949.**

Purpose: (1) To describe the production of three documentary radio broadcasts on racial discrimination; (2) to set forth the problems involved in securing sponsorship and a station outlet for these broadcasts; (3) to evaluate the suitability of such broadcasts in the State of Texas and to evaluate general effectiveness of the broadcasts; (4) to present a survey of other broadcasts on racial discrimination against Negroes.

Conclusions: (1) That it is difficult to secure a station outlet for programs of this sort in Texas because the station owners and executives fear the reactions of their listeners; (2) That station owners and executives in Texas may be underrating the social consciousness and intelligence of their listeners because of the following: (a) citizens of Dallas, Texas, were able to sit together in a broadcast panel on racial discrimination, and although their viewpoints were divergent, they were able to discuss the matter without any personal controversies due to race prejudice, (b) 70 per cent of 132 college students who heard these programs believed they would aid cooperation between the two races if broadcast on a statewide basis, (c) a broadcast on discrimination against Negroes in employment was broadcast from a local station in Dallas, Texas, in 1947 without any unhappy results in listener reaction; (3) That it is difficult to secure sponsorship for a program concerning racial discrimination; (4) That this sponsorship may be found among progressive religious organizations; (5) That it is easier to find a station outlet once sponsorship of a reputable civic or religious organization is secured.

Abstracted by JAMES B. McGRATH

**Montgomery, Robert L., "An Objective Study of Newspaper Interests in Radio Broadcasting," M.S. Thesis, University of Wisconsin, 1949.**

The purpose of this study is to view objectively newspapers and radio; to determine their interrelationship; by evaluation to determine whether the two media are corollaries or competitors.

The study traces the development of the ad-

vertising business in radio and compares the growth of radio income to newspaper circulation. A similar process is followed concerning radio news broadcasts and the press. The study includes a comparison of radio listening with reading. It is interesting to find that in the case of radio and the press, the two complement each other.

The Mayflower Case and Radio Editorialization is reviewed and brought up to date. This is followed by an attempt to prove or disprove the legal right of the newspaper to own and operate a radio station either as an adjunct or an individual unit. The paper closes with the present policy of the Federal Communications Commission, as regards the newspaper, and a test case to bear out the policy in action.

Abstracted by ROBERT MONTGOMERY

**Peters, Darrel J., "A Study of the University of Nebraska Forum of the Air," M.A. Thesis, University of Nebraska, 1949.**

The purpose of the study was three-fold: (1) to record the history of the University Forum of the Air; (2) to determine the procedures most generally practiced in the radio discussion programs in leading colleges and universities in the United States; (3) to suggest a plan for producing a University of Nebraska radio discussion program.

In compiling the history, material was gleaned from the files of the University of Nebraska Forum of the Air, personal interviews with faculty members and representatives of the radio stations working upon the Forum, compiling data pertaining to topics, participants, etc., which had never been previously compiled and published. A study was made of 11 colleges and universities maintaining discussion programs, and intensive analysis was made of the Chicago Round Table and the Northwestern Reviewing Stand.

In the light of the above, recommendations were made for the improvement of the University of Nebraska Forum of the Air, including administrative, production, technical, and financial aspects.

Abstracted by LEROY T. LAASE, *University of Nebraska*

**Reed, Corinne M., "A Study of Radio Stations for Employment Purposes," M.A. Thesis, Miami University, 1949.**

The purpose of this study was to find out from the stations themselves what they wanted included in the training of radio aspirants, particularly in relation to announcers, writers, and

salesmen; and to get a general picture of radio station staffs—including size, positions, and turnover. The questionnaire included a list of twenty basic college courses. The respondents checked the ones they felt important for various staff positions. The same thing was done with personality characteristics in relation to positions.

The study is based on two hundred and seventeen questionnaires returned. It indicated several things: (1) Ninety-eight per cent of the stations had some turnover in a year's time; (2) over fifty per cent felt experience was preferred, but not necessary; (3) experience requested varied with the position, but was seldom considered absolutely necessary; (4) some doubling takes place in small stations, but seldom in larger ones; (5) minimum education acceptable was high school; (6) *responsibility* was the most desired personality characteristic in all cases.

Abstracted by CORINNE REED, *Miami University*

**Reinertsen, Stephen Peter, "The Programming of a New 1000-Watt Commercial Radio Station," M.A. Thesis, University of Wisconsin, 1949.**

The station's programming was monitored for seven complete broadcast days, choosing one day from each week for seven weeks. An accurate log was kept, and notations on operations and program quality were made. The results are compared with the station's license application (program intentions and policy sections), and with the 1948 *Standards of Practice* of the National Association of Broadcasters. A third section contains comments on program quality, technical operations, announcing, continuity copy, and over-all program balance.

The monitored programming did not compare favorably with the license application in regard to local live programs. This is possibly explained by the existence of five other stations in the community, competing for exclusive local programs and advertising income. The sample contained about 35% less commercial time than was proposed in the application. The comparison with the NAB *Standards* was inconclusive, because of the generally vague terminology of that document.

The station's network programs monitored had wide appeal to both general interest and minority groups. For this reason, the station's existence is probably justified, because the network otherwise would not be readily available in the area.

Abstracted by STEPHEN REINERTSEN

**Schmidt, Karl Francis, "A Case Study of a WHA Program, Chapter a Day," M.S. Thesis, University of Wisconsin, 1950.**

A study of book selection and technique of presentation for a radio program. Also a post-card survey of the program's audience.

Abstracted by KARL SCHMIDT

**Shutt, James Willard, "A Radio Dramatization of the Career of Falstaff," M.A. Thesis, Ohio University, 1949.**

The objective of this study is a radio dramatization based on the single Shakespearean character, Sir John Falstaff. Incidents concerning Falstaff have been extracted from the three plays of Shakespeare in which he appears. From these incidents a radio play has been written. The play is accompanied by production notes and other notes discussing the problems of adaptation.

Abstracted by WILLIAM J. LEWIS, *Ohio University*

**Skaggs, Herbert Victor, "A Study of the Value of Speech Training in Preparation for a Career in Radio Announcing," M.A. Thesis, West Virginia University, 1949.**

The purpose of this study was to determine the value of speech training in preparation for a career in radio announcing as indicated by an investigation of the literature of the field and by answers to a questionnaire submitted to radio listeners and professional radio men, including both those who hire radio announcers and radio announcers themselves.

It was found that all of these groups considered speech training to be of real value in developing certain desirable qualifications of a radio announcer, particularly such things as pleasant voice, correct diction, correct pronunciation, proper breath control, selling ability in reading commercials, and excellent vocabulary. It was also found that a speech trained person has an advantage over the non-speech trained individual in becoming a good radio announcer, even though speech training is not a definite requirement of a prospective announcer.

On the basis of these findings, it was concluded that the speech-trained person has a somewhat better chance of being hired as a radio announcer and that his improvement and advancement in the profession will be somewhat more rapid.

Abstracted by HERBERT VICTOR SKAGGS, *West Virginia University*

Smith, Don Crawmer, "A Study of Programming in Three Major Radio Networks between October, 1931, and July, 1935," M.A. Thesis, The Ohio State University, 1949.

In the period 1931-1935 many program forms were initiated or significantly developed: comedy and straight variety, comedy and mystery drama, women's and children's serial dramas, inspirational talks, and human interest programs.

In this period more music was scheduled than all other program forms combined. Variety and dramatic programs showed evolution and refinement. Talks revealed a significant decrease in women's subjects, health, and religion. Human interest programs were initiated at the close of the period.

Growing tendencies were: across the board scheduling; thirty-minute programs; morning—music, serials and women's talks; evening—wide variety with music dominant.

Columbia was prominent for popular music and news; N.B.C. Blue network for drama; N.B.C. Red Network for extensive variety of programs. Variety in scheduling was the keynote in the 1931-35 period.

Abstracted by BERT EMSLEY, *The Ohio State University*

Spoth, Doris Mae, "An Analysis of Music for Dramatic Shows, Including a Handbook of Musical Bridges, Transitions, and Background," M.A. Thesis, Michigan State College, 1949.

This thesis undertakes the preparation of musical bridges, transitions and backgrounds for radio dramatic programs for use by radio stations without the facilities for studio orchestras or composers for such incidental music. Investigation of mood music was made in the divisions of tone, mode, pitch, tempo and instrumentation. Using this as a guide, the author drew up a subjective analysis to enable preparation of a practical source book or handbook of suggested incidental music. The assembly of material and the listing of recordings is done under the headings of desired mood.

Abstracted by JAMES TINTERA, *Michigan State College*

Stegath, William Bruce, "A Comparative Study of Amplitude Modulation and Frequency Modulation Broadcasting Studio Technique," M.A. Thesis, University of Michigan, 1949.

In FM broadcasting, it is possible to transmit sound and music without loss of quality or fidelity. Whether or not new techniques are needed in broadcasting studios with respect to use of sound effects, microphone placement and individual performance is the problem of the thesis.

The resolution of the problem is provided in the answers to letter questionnaires sent to engineers of sixty selected FM stations, and from the available secondary source material.

Dealing first with radio transmission and high fidelity, the author offers the following conclusions:

1. There is need for further experimentation;
2. Performers should be kept "away" from the microphone;
3. Sound effects can be used more realistically;
4. Location of the microphone should be as nearly as possible to the location of the listener's position if he were listening to the performance in the studio;
5. Single microphone pick-up is most satisfactory.

Abstracted by WILLIAM B. STEGATH, *University of Michigan*

Tucker, Duane E., "Persuasion in Radio Commercials," M.A. Thesis, University of Wisconsin, 1949.

This thesis is a study of the persuasive methods employed by continuity writers in preparing commercial announcements. The paper is based upon an analysis of 54 commercials advertising 37 different products comprising a good sampling of sales messages broadcast on radio stations and networks.

All the commercials studied aimed at arousing or implanting desires or good will in the listener. But different avenues of appealing to desires were followed: some through logical argument, some through emotional approaches.

Styles ranged along a continuum from ones which are folksy and colloquial to those which were somewhat formal and rather dignified. All were functional.

Abstracted by DUANE TUCKER

Weiser, John Conrad, "A Survey of the Broadcasts of the Local Speeches of Governor Thomas E. Dewey during the Western Campaign Swing—1948," M.A. Thesis, State University of Iowa, 1949.

The study was made to determine the use of radio by a national candidate at the local level during a contemporary campaign. An inde-

pendent companion study was also made of the uses of radio by President Truman during his Western swing in 1948.

Questionnaires were mailed to one hundred and twenty-three radio stations located on Governor Dewey's itinerary. Replies were received from one hundred three or 83.7 per cent of the stations.

The survey showed that nearly half of Governor Dewey's sixty-nine speeches were broadcast by more than one hundred and fifty stations plus a national network. Nearly 80 per cent of the broadcasts were carried directly from the point of origin at the time the speech was delivered. Seventy per cent of the broadcasts were on a commercial basis, indicating recognition of the value of radio by campaign managers, both local and national. Stations estimated that more than ten and one-half million people in the western states heard the broadcasts by Governor Dewey.

Abstracted by WALTON D. CLARKE, *Kent State University*

## VII. Speech Education

Becker, Albert B., "The Speech Characteristics of Superior and Inferior High School Teachers as Revealed by Student Reaction," Ph.D. Thesis, Northwestern University, 1949.

The purpose of this study was to determine in which of the most significant components of speech for teaching the superior high school teacher was characteristically strong, and in which the inferior high school teacher was characteristically weak. The reactions of high school seniors to the speech and teaching ability of their teachers constituted the basic material for study.

In order to determine what should be regarded as the most significant components of speech for high school teaching, an extensive study was made from three sources: (a) the literature which deals with speech for teaching; (b) speech departments in teachers colleges and universities; (c) high school graduates. As a result of the data obtained from the above three sources, the following speech components were considered to be the ten most significant for teaching in high school: emotional control, likableness, intelligence, organization of ideas, use of language, communicativeness, intelligibility, voice quality, vocal expressiveness, use of body.

A speech-rating instrument which would employ the above ten components was developed

for the use of high school seniors. The final printed form dealt principally with the student's rating of two teachers: (a) the teacher from whom he had learned the most (among all of his high school teachers); (b) the teacher from whom he had learned the least. Each of these two teachers was rated by the student as to general teaching ability and on the ten questions dealing with the teacher's speech.

The reliability of the instrument (determined by the test-retest method) as a whole, when ratings of superior teachers and inferior teachers were combined, was found to be  $.86 \pm .02$ ; the reliability of individual questions ranged from  $.30 \pm .09$  to  $.65 \pm .06$  for superior teachers, and from  $.27 \pm .09$  to  $.65 \pm .06$  for inferior teachers.

The sampling of teachers and students was obtained from eighteen high schools of varying sizes in fourteen different states. In the data selected for final analysis, there were ratings of thirty-four superior high school teachers by 801 high school seniors and ratings of thirty-four inferior high school teachers by 783 high school seniors. The average number of ratings per teacher was 23.6 for superior teachers and 23.1 for inferior teachers. Background information regarding each teacher was obtained through the use of a questionnaire answered by the teacher.

Using the methods described above, it was found that the correlation between general teaching ability and speech proficiency was .90; however, some inferior teachers rated higher in speech proficiency than did some superior teachers. The order in which the ten speech components correlated with teaching ability was as follows: (1) organization of ideas; (2) communicativeness; (3.5) vocal expressiveness; (3.5) emotional control; (5) intelligence; (6) use of body; (7) intelligibility; (8) likableness; (9) voice qualities; (10) use of language. Inferior teachers were characteristically weak in making explanations, in emotional stability, in appreciation of students' feelings and problems, and in the ability to put ideas into fresh and vivid language. Superior teachers were characteristically strong in intelligence, use of language, making explanations, likableness, and intelligibility. The two aspects of speech in which there was the least difference between superior and inferior teachers were use of language and voice quality. In general, it appeared that the superior high school teachers were stronger in personality and intellectual traits than they were in the mechanics of speech; also, inferior teachers were weaker in personality traits and in-



tellectual traits than they were in the mechanics of speech.

Abstracted by ALBERT B. BECKER, *Western Michigan College of Education*

**Borin, Leighton H., "The Construction and Evaluation of a Group Procedure Designed to Raise the Confidence Levels of Beginning Students of Speech," Ph.D. Thesis, Northwestern University, 1949.**

The purpose of the investigation was to test the following hypothesis: It is possible for beginning speech students with initial low confidence levels to achieve significant progress during speech training in the direction of improved confidence.

To test the hypothesis a ten-week training course was constructed which incorporated the best procedures developed recently in psychology and speech. Seven students designated as "crucial cases" and possessing the lowest confidence levels from a total beginning speech course population of 172 students were enrolled in the experimental course.

The "crucial" students were compared with control students enrolled in standard speech courses to determine the relative degree of improvement in confidence levels. Observer ratings, standardized introspective ratings, subject questionnaires, and qualitative instructor observations were used as methods of comparison.

Several important procedures utilized in the experimental course should be noted and briefly described. Six *Evaluation Sessions*, which were similar to group discussions, were conducted early in the course. Important features of the sessions were the assumption by the students of the responsibility for the success of the activity and the lack of formal direction by the instructor. Real-life speech situations, in-class speaking, the student's own speech habits, etc. were utilized as discussion materials for these sessions. This phase of the instruction was employed early in the training period on the assumption that it might have an "orientation" function and might facilitate the students' acquiring adequate speech attitudes. *Lab Sessions*, which were supervised practice periods in which mistakes made by the speaker were corrected during the speech performance itself, were a part of the course organization. They were conducted in an attempt to secure adequate speech behavior in the place of inappropriate behavior that persisted after more indirect approaches had failed. The psychological concept of "negative adaptation" was utilized in organizing the assignment sequence for the course. Successive

assignments graduated in difficulty were employed in the course organization in order to keep the complexity of the speaking situation such that each speech was within the attainment level of each student in the experimental class. These assignments were so structured that success was insured for each speech attempted. This phase of instruction was constructed on the assumption that adequate *work methods* would tend to increase the students' confidence in the speech situation.

An analysis of the results of the study yield the following conclusions:

1. The Group Procedure was effective in raising significantly the students' levels of confidence.
2. Student evaluation of the experimental course indicated that well-organized procedures were incorporated into the total training program.
3. The specific procedures used in the experimental course seemed to be instrumental in developing the confidence levels of the students enrolled. The Evaluation Session, as an orientation activity, seemed to provide a classroom environment in which attitudes facilitating the learning of speech skills were formed. The Evaluation Session seemed to provide for the formation of a group structure which increased effective student participation in class activities and raised the confidence levels for individual students. The Lab Sessions seemed to be effective procedures for securing adequate speech behavior in the cases in which indirect methods had failed to eliminate poor speech habits. Progressive speech assignments seemed to be effective in keeping the difficulty of the speech experience within the attainment level of the students in the experimental class.

There was some evidence of a qualitative nature that indicated that the success of the course could be attributed to the procedures described above. It is important to note that the time spent by students in the experimental class in giving classroom speeches was the same as that used by the students of the comparison group. However, such factors as teacher skill and the amount of individual attention given to each student, must be considered as possible additional factors operating in this training situation. No attempt was made in this study to assign final responsibility for the success of the experimental course to specific factors as such. With that aim in mind it is reasonable to say that the results of the study appear to confirm the hypothesis that it was designed to test.

Abstracted by LEIGHTON H. BORIN, *Northwestern University*

Weaver, Ella Haith, "An Approach to Language Behavior from the Point of View of General Semantics," Ph.D. Thesis. Northwestern University, 1949.

The present investigation was conducted in order to explore the hypothesis that, within the framework of general semantics, a description and classification of language patterns of evaluating might be devised which would (1) serve as a tool for refining linguistic observation of speech-in-use, (2) provide a method for transforming "impressions" of language behavior into terms which can be communicated and tested, and (3) serve as a converging line of evidence when correlated with other studies of an individual.

Prior to the experimental program, the investigator sought to devise a rating scale in which descriptions of language (consistent with the theoretical structure of general semantics principles) were presented in the following seven variables: "Predictive Certainty," "Rigidity in Explanatory Theories," "Two-Valued Orientation," "Diagnostic Labeling," "Concern With Self," "Identification Regarding Situations," and "Unawareness of Assumptions." Each variable was represented by a seven item scale in which degrees of deviation from an assumed desirable position on the scale were described and represented by number distinctions. These scales were designated as "A Scale of Language Patterns of Evaluating As Reflected in Attitudes Toward the Public Speaking Situation."

The experimental sessions were conducted over a period of four months with 80 students in beginning speech classes at Roosevelt College in Chicago, during the spring of 1948. In five experimental sessions with each of the subjects, two oral and three written samples of spontaneous expression were obtained during this period. The subjects were unaware of the experimental situation, a concealed microphone and wire recorder being employed in the two oral sessions, following which the materials were transcribed verbatim into typewritten copy.

In order to investigate the usefulness of the "Scale of Language Patterns" as a tool for sharpening linguistic observation and a method of analyzing and judging language in action, the following procedures were employed: From the samples of oral and written language, 11 complete samples, selected at random, were circulated among 10 judges. Instruction was given the raters concerning the nature of the variables

and the intervals used on the scales. In order to test intra-individual reliability, the study was abandoned for a period of five months, after which the investigator re-rated 27 student samples. In order to compare the results of this method of analysis with other variables, according to other measures, the experimenter obtained results for these subjects as measured by the ACE Psychological Examination, The Nelson-Denny Reading Test, the California Test of Personality, and the Bernreuter Personality Inventory.

Out of the above, the following results were obtained for the specific questions which this investigation sought to explore:

1. When the variables of this scale were applied to verbal expression by 10 judges, the average correlation of their judgments on each of the seven scales demonstrated significant agreement among the raters. It appears that the variables, as described, can be communicated and that the language patterns of evaluating could be perceived in the samples of this study.

2. When the investigator rendered two separate judgments on 27 subjects of the sample, a significant degree of consistency was demonstrated between the two independent judgments on each of the individuals for each of the seven scales. This consistency of the individual rater with himself suggested that the scales may be adequate to provide the rater with a basis for judgments, thereby minimizing the possibility of ratings based upon undefined impression and subjective factors within the rater.

3. In comparing the results from these scales with other measures of these subjects, degrees of adequacy and inadequacy in language patterns of evaluating appear to be generally associated with similar tendencies in personal adjustment. There appears to be no general relationship between intellectual capacity and vocabulary achievement and an individual's language behavior as described by these scales.

It appears that within the framework of general semantics there can be provided a method for describing and a technique for observing language behavior. While the limitations necessitated by the boundaries of the present study (i.e., the size of the sample, the similarities of the experimental situations, etc.) will not permit the establishment of unvarying relationships, these findings seem to be sufficiently significant to justify additional experimentation in this area.

Abstracted by ELLA HAITH WEAVER, *Brooklyn College*

**Browne, Ruth M., "A Syllabus Outlining a High School Speech Course in which Social Integration Is Stressed," M.A. Thesis, University of Denver, 1949.**

The purposes of this study were, first, to examine the status of speech as a social integrating factor in speech education at the high school level; second, to evaluate several speech texts in use in various high schools; and third, to provide a syllabus outlining a high school course stressing social integration to the extent it would aid in adjustment to the speech situation.

The conclusions drawn from this study are:

- (1) Few States include speech as an essential unit in their high school courses of study, (2) Not more than 1% of the high schools require speech for graduation, (3) Some of the larger schools require a Fundamentals Course as a prerequisite for dramatics, radio, etc., (4) The gifted student and the speech defective are being served but the "in-betweens" are being neglected, (5) Seventy-five or eighty per cent of the students receive no speech training in high school, (6) Very few texts include material for development of listening and evaluation.

Abstracted by HARRY J. ANGLIN, *University of Denver*

**Evans, Celestine, "Forum Techniques as Aids to Classroom Use of Documentary Films," M.A. Thesis, University of Denver, 1949.**

This research concerned the presentation of three films to five Basic Communication classes—140 students in all—and a study of different techniques used in the class and values of the resulting discussion. A different technique was used in each class, which included sociodrama, planned discussion, panel forums, and study group discussions.

Observations noted were that the amount of enthusiasm was not necessarily indicative of the value gained; documentary films are justified as discussion mediums; excessive argumentation must be avoided although it does increase group participation and interest; classmates did more to stimulate cooperative thinking than did guest panels.

Abstracted by VESTA CARPENTER, *University of Denver*

**Hathaway, Stephen Conger, Jr., "A Critical Examination and Evaluation of Workbooks in Public Speaking from 1930 to 1948," M.A. Thesis, University of Michigan, 1949.**

The problem involved finding, analyzing, and evaluating available workbooks in public speaking published between 1930 and 1948 to determine the number of readily available workbooks adequate for high school use.

The analysis and evaluation followed the procedure outlined by Professor J. A. Clement in his book *Manual for Analyzing and Selecting Textbooks*.

The materials for study were discovered through letters to publishers of speech materials, interviews and correspondence with educators in this area, and by searching through school libraries in this area.

The workbooks discovered were analyzed and evaluated and conclusions were drawn.

A section containing an outline of topics to be covered in a proposed workbook for high school use, together with numerous explanatory materials, was appended to the study.

It was found that there are few workbooks written especially for high school use adequate for use with any generally accepted text although there are many published for use with specific courses or textbooks.

Abstracted by STEPHEN C. HATHAWAY, JR.

**Healy, John L., "The Status of Speech Education in the Secondary Schools of Nebraska," M.A. Thesis, University of Nebraska, 1949.**

The purpose of this study was to determine the status of speech education in the secondary schools of Nebraska. The procedure involved two phases: first, a survey of the certification requirements for teaching speech for the 47 other states and the District of Columbia for comparison with Nebraska, a questionnaire survey of 520 Nebraska high schools as to their speech education practices.

It was found that the average requirement for teaching speech in the 47 other states was 15 semester hours in speech, whereas Nebraska requires only 15 hours in English, which may or may not include courses in speech; that of the Nebraska teachers of English 14% have had no course instruction in speech, 41% have had less than 6 hours, and only 33% have more than 10 hours of speech training; that in 1949 of the 360 schools replying 305 reported instances of separate speech courses, 87% reported integrating the teaching of speech with courses in English composition, 63% with English literature, 78% reported extra-curricular dramatic activities; 84% of the Superintendents expressed the opinion that their speech education program was inadequate.

Abstracted by LEROY T. LAASE, *University of Nebraska*

Jensen, Ernestine Heard, "The Grades of Louisiana State University Students Enrolled in Speech: A Statistical Study," M.A. Thesis, Louisiana State University, 1949.

The purpose of this study is to determine through statistical analysis to what extent the grades of students enrolled in the Department of Speech in Louisiana State University during the school year 1947-48 are in comparison consistent with the grade earned by the same students in all their other courses taken during the same semester.

The subjects used in this analysis were 2346 Louisiana University students who were enrolled in undergraduate speech courses during 1947-48. The grades for each student were analyzed to determine the mean difference between the general averages and the speech grades and the mean effect of the speech grade on the general average of the student.

The conclusions follow:

1. For the first semester, the mean effect of the speech grade on the general average of the student was to raise the average .058; for the second semester, .008.
2. For the first semester, the mean difference between the speech grades and the general averages exclusive of speech was .364; for the second semester, .04.
3. The inconsistency between the grades these students received in speech and those in other courses is inconsequential.

Abstracted by HARRIET IDOL, *Louisiana State University*

Kranish, Carl William, "A Study of the Current Speech Programs of Eleven Michigan Junior Colleges," M.A. Thesis, Michigan State College, 1949.

Purposes of this work are to recount curricula of Michigan's junior colleges, relate curricular trends, forecast future speech curricula.

Only significant changes found: addition of radio courses and increase in number of public speaking courses. In past 10 years, college enrollment has increased fourfold; number of public speaking students, tenfold.

Drama, offered by 10 institutions, enrolls 215 students. The one institution giving interpretation has 15 people enrolled in this work.

Survey of staff duties shows but 30% of the group teach only speech with 70% having courses in related or unrelated fields.

Classroom facilities appear adequate. Auditoriums and equipment vary. Some course announcements seem similar, which Mr. Kranish feels may be attributed to influence of Michigan universities. Flexibility of prerequisites demonstrate concern for the individual. Course additions seem designed for terminal training. Absent were courses in voice and diction, interpretation, persuasion. Intercollegiate debate evidently is not to be resumed. Teachers seem enthusiastic about their work and are active in the community.

Abstracted by DONALD C. BLANDING, *Michigan State College*

Lathrop, Ruth Helen, "A History of Speech Education at Louisiana State University, 1860-1928," M.A. Thesis, Louisiana State University, 1949.

This study considers the development of speech education at Louisiana State University from the opening of the institution until 1928. The speech curricula, the speech textbooks, the speech faculty, and the extracurricular speech activities were investigated.

Previous to 1911 speech subjects were a part of the offerings of the Department of English, and the literary societies were mainly responsible for the extracurricular speech activities. A Department of Public Speaking was organized in 1911 by Professor John Quincy Adams, who continued as head until 1928. Major emphasis was placed upon debating and "elocutionary" training.

Abstracted by WALDO W. BRADEN, *Louisiana State University*

Nevers, Mary Ellen, "Developmental Speech Program through Articulation Drills at the Primary Level," M.A. Thesis, State College of Washington, 1949.

This study has as its purposes to provide the primary teacher with a broader knowledge of functional articulatory disorders found among her students and to set forth sample exercises and guides for speech improvement which can be utilized for the betterment of speech standards at the primary level.

Educators realize the importance of social relations in a child's learning process, yet speech is often allowed to develop in a most haphazard way. A very important part of the developmental speech programs is to help the classroom teacher understand and evaluate the differences in children's speech patterns, as well as to assist both those children with normal and those with



abnormal speech to learn correct sound procedures.

This study includes a series of drills and exercises based on a group of sample sounds. Nonsense sound drills to be incorporated in the phonics training of the primary grades are given first, then word and sentence drills based on the child's actual reading and speaking vocabulary, and, finally, interest material in the form of stories at the child's reading level.

Abstracted by S. J. CRANDELL, *State College of Washington*

**Olsen, Joan, "A Study of the Effect of a Directed Listening Program on the Ability of Certain University of Hawaii Students to Differentiate between Selected Speech Sounds," M.A. Thesis, University of Hawaii, 1949.**

This is an attempt to find whether direct training in speech sound discrimination does or does not aid in the efficient learning of new speech sounds. The phrase "directed listening" is defined to mean listening under controlled conditions, guided by definite assignments with specific aims, attempting to insure active participation by the listeners.

The subjects for this study were members of certain sections of the basic first semester speech course, and certain sections of the third semester speech improvement course. Control subjects were students in certain other, nonexperimental sections of those courses which followed the regular curriculum.

A pre-test was administered, comprised of the Templin revision of the Travis-Rasmus sound discrimination test, which deals with generalized consonant sounds, and a Special test derived by the author from a compendium of the sounds most commonly confused in the speech of the Hawaiian Islands. This special test included eleven pairs of sounds, both consonant and vowel. Following this pre-test, the directed listening was started. Twenty minutes of each of the next thirteen class periods was devoted to playing records of sound pairs, made by a trained phonetician, and designed to stress the four types of ear training suggested by Van Riper. At the end of this time, a post-test was administered, both to the experimental sections and to the same control sections used in the pre-test.

Findings were as follows: (1) All groups made a gain on the re-test scores over the initial test scores on both the Templin and the Special tests. (2) Experimental groups made greater improvement than control groups, and the dif-

ferences were statistically significant to the 1% level. (3) If a program were eventually worked out for teaching speech sound discrimination to University of Hawaii students, the stress might be placed on the following types of sounds most frequently missed on the Templin and Special tests; (a) continuant, combination, and stop sounds, (b) specific sounds - (hw), (t-θ), (n-m), (t-p), (n-ŋ) (ð-d), (c) initial and final placement, and (d) contrast sounds which are different. (4) Student reaction to the directed listening program indicates that students are interested in this type of study and feel that it benefits them.

Abstracted by H. L. EWBANK, JR., *University of Hawaii*

**Oleson, Margaret, "A Speech Program Based on a Modern Philosophy of Elementary Education," M.A. Thesis, University of Wisconsin, 1949.**

This thesis traces the development of modern trends in elementary education, supporting statements of these trends by comments of well-known educators in the elementary field.

A speech program is then outlined for the elementary teacher, beginning with the kindergarten and including grade six. The program is intended for the elementary teacher who teaches speech as one of the subjects in her daily classroom schedule.

Speech skills and activities are then related to the various areas of subject matter in the classroom and to the trends in modern elementary education already developed in the first part of the thesis, taking into particular consideration the traits and interests of the child at various age levels. Ways of evaluating such a speech program are suggested.

Abstracted by MARGARET OLESON

**Rasmussen, Donald Woodrow, "A History of Speech Education at Huron College," 1883-1949, M.A. Thesis, University of South Dakota, 1949.**

Sixty years of speech work (1883-1943) in Huron College presents a continued interest in but not an equal emphasis on all phases of speech education. Until 1911 the training, largely given by participation in literary societies, was centered on declamation and oratory. In the next period debate became the most prominent speech activity. From 1920 to 1935 declamation, oratory, debate, dramatics, and extemporaneous speaking were almost equally emphasized. After 1935 the economic depression and the war situation curtailed the program.

Why a small liberal arts college should have produced a number of outstanding speech educators is not easily explained. The intensive training given by a small college, the sound classical background, the influence of devoted teachers may be factors in the result of an unusual number of "good men skilled in speaking."

Abstracted by MIRIAM C. SPEIRS, *Huron College*

**Reid, Sue Stripling, "A Critical Study of the Use of Visual Aids in the Teaching of Speech-Drama," M.A. Thesis, Texas Christian University, 1949.**

This study made an analysis of five general types of visual aids: photographs and illustrations, models, the projected still picture, the stereograph, and motion pictures—both silent and sound. Under each of these types seven matters were considered: (1) A description of the aid and how to use it. (2) A discussion of the type of learning situation to which the aid is best suited. (3) Present uses of the aid. (4) Possible and existing applications to the areas of speech. (5) Listings of visual aids available to the teacher (particularly motion pictures). (6) Sources of supply. (7) A general estimate of the value of the particular aid to the teacher of speech.

Abstracted by E. L. Pross, *Texas Christian University*

**Shanks, James C., Jr., "A Study of Grades and Princeton Test Scores of Foreign Students at the University of Denver," M.A. Thesis, University of Denver, 1949.**

The Princeton English Examination for Foreign Students attempts to show, in certain areas, where the foreign student needs special work in reading, listening or speaking.

Research procedure was carried on with the six Princeton tests. Grades for essentially linguistic or scientific courses were separated for each of the 49 students. Numerical point averages were given for each student. Numerical point values were given for each grade. This permitted the calculation of six grade-point averages for each student.

Tabular analyses of the Princeton test categories were made on the three-term grade point average of each student scoring above and below the suggested critical scores. Correlative analysis employed the rank-difference method of correlation on each of the six Princeton scores with each of the six grade-point averages within the group of Arabic, Chinese and Others.

The scores indicated which students might benefit from special help in English.

Abstracted by BARBARA VAN WINKLE, *University of Denver*

**Sladek, Lyle Virgil, "The History of Speech Education at South Dakota State College, 1884-1948," M.A. Thesis, University of South Dakota, 1949.**

A historical study of speech education at South Dakota State College from 1884 to 1948 revealed a development roughly parallel with major national trends. During the early formative years of the college, many speech fads and rhetorical philosophies of the time appeared briefly in succession; seemingly, the rhetorical landmarks of antiquity were either forgotten or ignored. After the establishment of a regular speech department in 1915, however, the speech program was gradually expanded to a broad, functional curriculum designed to meet the needs of the students.

Abstracted by LYLE V. SLADEK, *University of South Dakota*

**Trauernicht, Maxine M., "A Study of the Training of Secondary Teachers of Speech," M.A. Thesis, University of Nebraska, 1949.**

The purpose of this study was to survey the type of training being offered to the prospective teachers of speech in the teacher-training institutions of the United States. The procedure involved: first, a survey of the speech requirements of the colleges for graduation of speech teachers in training; second, a survey of the nature of the courses in methods, observation and student teaching. Questionnaires were used for gathering this information.

The survey of the 116 teacher-training institutions replying revealed that 74% offer speech teacher training; that 70% offer majors in speech, that the average number of semester hours for a major was 29; that 53% require prospective speech teachers to pass a proficiency test in speech; that 88% require observation of high school speech training; that 48% require a course in speech methods; that 43% require practice teaching in speech; that 30% require participation in extra-curricular speech activities; and that the most common course required for prospective teachers of speech was a course in the fundamentals of speech.

Abstracted by LEROY T. LAASE, *University of Nebraska*

Travis, Dean Frank, "A Summary and Evaluation of Recent Research in the Verbal-logical Processes of Interest to Speech Teachers," M.A. Thesis, State University of Iowa, 1949.

The purpose of this investigation was two-fold: (1) to collect and summarize the experimental studies in the verbal-logical processes between 1938 and 1948, and (2) to evaluate the findings and conclusions of these investigations from the fields of psychology, philosophy, education, and speech for the benefit of the teacher of public speaking. The studies were consulted either directly from the theses or from the reports of the theses in the professional journals. An analysis of the materials revealed three areas: thought and reasoning, problem-solving, and transfer of training.

Findings in the studies dealt with the growth, development, and testing of reasoning ability; factors affecting the individual during the process of problem-solving; stages and steps involved in creative or reflective thought; problem-recognition and formulation; and the presence or absence of the transfer of training in reasoning.

The author found the cumulative data from the experimental studies contained significant implications for the speech teacher. Careful selection of objectives and effective instructional methods were factors necessary to the growth, improvement, and transfer of reasoning.

Abstracted by DEAN TRAVIS, *Mt. Pleasant High School*

### VIII. Fundamentals of Speech

Ainsworth, Stanley H., "A Study of Fear, Nervousness, and Anxiety in the Public Speaking Situation," Ph.D. Thesis, Northwestern University, 1949.

The purpose of this study was to discover some aspects of personality and experience which were related to stage fright in the public speaking situation. Information regarding these factors was secured from 162 college students in a beginning public speaking course. Data were gathered by a case history questionnaire, Guilford-Martin personality inventories, and total score and reading score from a group intelligence test. The data included thirteen personality traits, intelligence and reading scores, age, sex, number of children in the family, ages of other children, languages spoken in the home, self ratings of relative verbal fluency in home and of leadership, parent who influenced subject most, number of new acquaintances formed,

number of books read during the past year, and the emotional experience which characterized the subject's feelings.

In order to determine whether any of these factors chosen were associated with unusual anxiety or fear in the public speaking situation, a system was devised for selecting upper and lower quartile groups in four ways. From these data, four pairs of nervous and poised groups were chosen. Category One, Audience Ratings, was selected on the basis of the combined rating scores of the class instructor and the three students. Category Two, Self Ratings of Nervousness Displayed, was taken from self ratings of nervousness displayed. Category Three, Self Ratings of Nervousness Felt, was taken from the combined self rating scores of nervousness felt before and during speaking. Category Four, Agreed Audience and Self Ratings of Nervousness Displayed, was composed of subjects on whom there had been agreement as to upper and lower quartile placement in Categories One and Two.

The conclusions may be summarized by supplying answers to three main questions.

Are there measurable personality aspects which are significantly related to extremes of fear, anxiety, or nervousness during the giving of a speech? Statistically significant differences indicate that the person chronically exhibiting or feeling an extreme degree of stage fright has certain definite traits. He has a strong tendency toward shyness, seclusiveness, and withdrawal from social situations. He is more depressed with frequent feelings of guilt and unworthiness. He has an inhibited disposition, overcontrols his impulses, and he has a high degree of social passivity. The differences in regard to these factors exist when he is compared to the whole group as well as the poised group.

Other traits vary somewhat with the manner of selection of the nervous group, but there is evidence to support the contention that the nervous subject is inclined to have poorer emotional stability, more feelings of inadequacy and inferiority, and to be more easily distracted and annoyed than the poised subject.

On the other hand, there is little or no evidence to cause us to believe that the nervous individual is less cooperative, more meditative, has more pressure for general activity, or that the females are less feminine than the poised subjects. His age, sex, intelligence, and reading ability have no particular bearing on his nervousness in the public speaking situation.

Are there elements in the family background which are associated with extremes of stage

fright? The extremely nervous individual on the average has been raised in a larger family than the poised subject; there is no evidence that the only child has any advantage in avoiding stage fright. It is possible that being raised as a middle child, not the youngest or oldest, has an adverse effect on his public speaking adjustment, but this relationship is not consistent. He rates himself as slightly inferior to the other children in his family in verbal fluency.

Are there present attitudes and modes of behavior which are concomitant with extremes of fear of public speaking as seen by the subject? The nervous subject makes fewer acquaintanceships and is inclined to read fewer books than the poised individual. He may be expected to choose an undesirable emotion such as worry, uncertainty, or embarrassment as most frequently characteristic of his feelings; he is less likely to assume leadership in common activities with friends and associates.

The findings of this study support the general conclusion that for individuals who experience chronic and extreme fear in the public speaking situation, the stage fright is a symptom of relatively generalized tendencies toward maladjustments.

Abstracted by STANLEY AINSWORTH, *Florida State University*

**Brown, Charles Thomas, "An Experimental Diagnosis of Thinking on Controversial Issues," Ph.D. Thesis, University of Wisconsin, 1949.**

It seems obvious that thinking has quality, that a good judgment and a bad judgment are actualities, that the former is an appraisal consistent with fact, and that the latter is not. The purpose of this study was to identify and name points along the continuum from extensional judgments to intentional and/or fanciful judgments and to design a test or questionnaire that might serve to measure individuals, and if not individuals, at least, groups in the ability to evaluate "reasons" for their beliefs.

As a result of careful experimentation and analysis five classifications of thinking were identified: "observational," "following," assertive," "emotional," and "incoherent."

A questionnaire requiring 30 to 40 minutes to administer was drawn up.

Each subject was asked to take a pro or con position on certain propositions which concern most of us, such as "I (believe) (do not believe) another war is likely within the next ten years." The subject, then, was asked to rank five reasons,

one for each of the types, in accordance with his judgment of their validity as support for his conclusions. Where none of the reasons seemed to express his best reason for his belief, the student was instructed to supply his own and rank those listed, from two to six.

Investigation of the validity and reliability of the test indicated the form is acceptable for group prognosis.

Among others the following conclusions concerning the thinking of 248 students of all grade levels at the University of Wisconsin are indicated by the data of this study.

1. The students in all college-year levels preferred "observational" reasons to any of the other four types. The critical ratio of the difference between the "observational" scores and the second choice scores, for the "assertive" classification, was 30.5. Ninety-three per cent of the students chose the "observational" in preference to any other classification.

2. The students labeled the "emotional" reasons as the least acceptable. The critical ratio between the "emotional" and the "incoherent" reason, next to the least acceptable, was 14.55. The students selected "incoherent" reasons significantly below the "following," statistically speaking. The critical ratio was 7.04. It should be noted that the "incoherent" reasons have the same emotional tone as the "observational," "assertive," and "following." It should also be noted that the "incoherent" reasons both logically and factually are less tenable than are any of the others. The above data suggest that students have been trained better to detect emotional characteristics in argument than to detect irrelevant characteristics. Moreover, they suggest that education has placed a greater stigma on emotion than it has on loose and factually unjustified inference.

3. The students saw no significant difference in quality between the "following" and the "assertive" arguments.

4. However, it is quite clear that the students made a decisive distinction between "following" and "emotional" reasons and that they more highly approved the "following."

5. The correlation of -.436 between "observational" and "emotional" scores, with a probable error of .075, suggests that the person who respects facts tends to discredit the emotional argument, while the person who is attracted by emotional coloring tends to depreciate facts.

6. A correlation of .178 between the type selected and the type created, with a probable error of .084, indicates that the kind of reasons a student chooses when selecting from those



offered by another person has no relation to the kind of reason he creates when he supports the same conclusion. Apparently the way a man himself argues is not an accurate index of how he appraises another's argument.

7. Moreover, the critical ratio of 1.25 between the means of the scores on the chosen and the created reasons suggests that the average quality of chosen reasons is not significantly superior to that of the created reasons. This would seem to indicate that it is no easier to appraise the reasoning of others wisely than it is to observe and select our own reasons wisely.

Abstracted by CHARLES THOMAS BROWN, *Western Michigan College*

**Baldwin, Barbara Jean, "A Study of the Oseretsky Tests of Motor Proficiency as Correlated with Mental Age, I. Q., and Reading Aptitude of First Grade Pupils," M.S. Thesis, University of Wisconsin, 1949.**

The Oseretsky Tests of Motor Proficiency, a revised Stanford-Binet Scale—Form L, and the primary form of the Monroe Reading Aptitude Test were given to a group of fifty-grade children. In this group of children a slight relationship exists between motor ability and mental age, and between motor ability and I. Q. A negligible relationship exists between motor ability and chronological age. This relationship is not significant because of the small range in chronological age of the subjects tested. A moderate relationship exists between motor ability and reading aptitude. This relationship is high enough to be of statistical significance. It is slightly less than the relationship existing between I. Q. and reading aptitude.

Motor ability, therefore, may be a faculty necessary for reading aptitude. An increase in motor ability could reasonably be expected to be accompanied by an increase in reading aptitude. Tests of motor ability could be used to predict future performance in reading.

Abstracted by BARBARA JEAN BALDWIN, *University of Wisconsin*

**Duffey, Robert Francis, "Semantic Backgrounds of Speech," M.A. Thesis, University of Wisconsin, 1949.**

Chapter I, Survey of Semantic History, emphasizes the ancient philosophy of meaning; Chapter II, Semanticists of the Twentieth Century, emphasizes the modern science of meaning as presented by Aristotelean as well as non-Aristotelean schools; Chapter III, Applications to Modern Speech Aspects, emphasizes current

usage of meaning in speech. The usage of meaning explanations by a particular speech teacher depends largely upon which one of the modern semantic schools he follows predominantly. Some ancient principles and beliefs about meaning have persisted in the history of ideas since the zenith of Grecian civilization or before while some ancient methods and standards of interpretation have continued in the history of words starting with pre-Grecian civilizations. Modern speech teachers use the most reliable techniques of today while applying the most valid knowledge of yesterday. Although certain fundamentals in current semantics supported ancient grammar, logic and rhetoric with different words, the essential concepts of these fundamentals have not changed during the centuries of human history along with the inevitable temporal shifts of word sense in a living language.

Abstracted by ROBERT F. DUFFEY

**Frohardt, Kenneth E., "A Study of the Teaching of Listening," M.A. Thesis, University of Nebraska, 1949.**

The purpose of this study was two-fold: (1) to develop a group of listening projects which might be used in speech classes for the teaching of listening skills; (2) to evaluate the possibility of teaching listening through such materials.

In formulating the projects a study was made of what was being done in other colleges and universities in the teaching of listening. The projects constructed were designed to teach appreciative, comprehensional, and critical listening, respectively. The 15 listening projects formulated were submitted to a board of faculty critics for evaluation through the use of a rating scale devised for that purpose. One of the projects was experimentally administered, using control and experimental sections. In the experimental section the recording was played after an hour lecture on "How to Listen." In the control section the same recording was played without any instruction on how to listen. The experiment disclosed that listening can be taught.

Abstracted by LEROY T. LAASE, *University of Nebraska*

**Goetsch, Mary Jane, "An Experimental Technique for Describing Some Aspects of Behavior in Social Conversation," M.S. Thesis, University of Michigan, 1949.**

The problem in this study is to describe in terms of measurements some aspects of an individual's behavior by observing and recording

some specific actions of an individual in social conversation.

Twenty-four conversations were recorded over a period of nine weeks. B. H., an individual with aphasia, was the subject used in each conversation and aspects of his behavior were systematically observed, recorded and the data presented in the form of tables, graphs, and word descriptions of the measurements. A mechanical inked tape recorder was used to record specific facial expressions and the length of each period of talking. A Brush magnetic tape recorder was used to record the subject matter of the conversations.

Conclusions: (1) Some aspects of behavior can be observed, recorded and described in terms of measurements in a social conversational situation. (2) The data recorded by the tape recorder seem especially adaptable to mathematical treatment and offer more possibilities for presentation than those presented.

Abstracted by MARY JANE GOETSCH

**Hoehle, Priscilla B., "A Study of Six Denver Agencies Working in the Area of Intergroup Relations," M.A. Thesis, University of Denver, 1949.**

The purpose of this study, made of several Denver agencies working in the area of intergroup relations, was to review these agencies' purposes and programs; to determine any duplicated services or unserved areas; to give constructive criticism of these programs.

The method used was a combination of the case study and historical approach. Constitutions and by-laws of various agencies are included. The case study was obtained by a personal interview with some officer of the organization. An outline was used in interview.

The conclusions indicate in part that: there is an intergroup cooperation which could be greatly improved; a teen-agers' and children's direct program is lacking; there is a certain duplication of efforts in various agencies; and all agencies use development public relations. In general, the study indicates a need for more cooperation and planning among these agencies.

Abstracted by MARTIN E. JEPKES, *University of Denver*

**Huth, Helen Verner, "The Effect of a Deliberative Interviewing Technique of a Public Opinion Survey," M.A. Thesis, University of Denver, 1949.**

It was the purpose of this study to test the differences obtained under two types of inter-

viewing conditions: (1) the respondent is met at the door by the interviewer who queries him on a number of questions—the standard personal interview technique used by pollsters; (2) the interviewer leaves a list of questions which the respondent is asked to deliberate upon in preparation for an appointment for a callback interview the following day. At the callback interview the respondent's answers are recorded. The intervening time affords the respondent enough opportunity to think over his opinion thoroughly. The control group sample is referred to as the "non-deliberative" group.

The findings corroborate the supposition that deliberative conditions do produce differences, but in this particular study the differences were not so great as to cause an upset in over-all findings. The direction of the differences was not always too predictable, a fact which serves further to demonstrate that we have as yet an inadequate picture of the opinion-forming and expressing process.

Abstracted by MARY E. KARRAKER, *University of Denver*

**Keyes, Dolores Anne, "Study of Interviewer Effect and Interviewer Competence," M.A. Thesis, University of Denver, 1949.**

The problem arises from the need to refine public opinion analysis techniques as manifested in such errors as the polls made in the 1948 presidential election. A criterion is needed for interviewing because there are indications that the competence and techniques of the interviewer do influence the outcome to some extent. Screening and training devices are necessary for personnel. The ultimate objective is to obtain less effect of the interviewer on the interviewee and more competence on the part of the interviewer in order to obtain maximum accuracy and efficiency. The literature of the field shows a varying amount of influence of the interviewer on the answer of the interviewee depending on individual differences of interviewers, respondents, questionnaire construction, situation, and other factors. Experimentation and testing was done with forty-five interviewers to examine their specific tendencies, interests, etc. The following factors were to be a probable influence: education, social introversion, values, preferences, mental maturity, clerical ability. It is believed that further testing and research on interviewers will result in some standards for selection, training, and performance rating of interviewers.

Abstracted by BILL LANTZ, *University of Denver*

**Larson, Harold Clayton, "A Comparative Analysis of Errors in Grammar Found in Oral and Written Discourse of First Year Students at the University of South Dakota, M.A. Thesis, University of South Dakota, 1949.**

The thesis here abstracted can be described as creative-objective, since (1) the thesis looks toward implementation of speech-training by techniques not yet adequately developed; (2) the materials are rigidly controlled. The basic problem is the incongruity which exists now between oral and written grammar. The methodology is of the laboratory type and the controls are suited to the subject matter. A bibliography of monograph character is used in addition to bibliographical implements and laboratory recordings. The findings illuminate the field of speech: error and the relation between errors in the written and oral forms of communication. The predominance of error within the oral area suggests language procedures in public education which hitherto have been neglected. They indicate also the need of a further sustained study of the basic problems dealt with and perhaps other related problems.

Abstracted by JAMES T. ROSS, *Huron College*

**Lewis, Helen Marion, "A Study of the Speech Attitudes of the University of Hawaii Freshmen," M.A. Thesis, University of Hawaii, 1949.**

Because of the large percentage of Orientals and small percentage of Caucasians, Hawaii presents a speech problem different from that of mainland communities. To meet this problem, the University requires that freshmen take Speech, unless they pass an oral examination before a board of Speech instructors. This gave rise to the following questions, which this study tries to answer: (1) Are the groups of good speakers more favorably predisposed toward speech? (2) Do the groups report differences on the frequency of their experiences in speaking? (3) Is there a trend in the reports which might indicate a relationship of attitudes and experiences for good or poor speakers or both? (4) What is the influence of varied language and cultural backgrounds and experiences to speech ability and attitude?

Two groups of students were selected at random each semester. One group was made up of those required to take Speech, and one of those excused by the Speech Board. In addition, during the second semester, there was one group of those who elected to take Speech.

In all of the five groups there were 218 students. The attitudes and experience of the students were measured by Knower's Speech Attitude Scale, and Knower's Speech Experience Inventory. The language and cultural backgrounds having bearing on speech proficiency, such as high school attended (i.e., there are some high schools in Hawaii requiring a definite minimum proficiency in written and oral English), previous speech training and activities, participation in family discussions, bilingualism, attendance at foreign language grade schools, and racial ancestry.

The findings of the study were these: (1) The groups not required to take speech showed more frequent experiences in speech activities, and a more favorable attitude toward the subject. They reported more formal speech training and participation in dramatic and speaking activities both at school and at home. (2) The groups required to take Speech reported more bilingualism, and more use of a foreign language at home. Attendance at a foreign language school did not seem to be a factor in speech proficiency. (3) The group electing Speech showed more favorable attitudes, but little difference in background or racial descent.

The author concluded, therefore, that the problem of speech instruction involves not only an approach to the building of speech skill, but also a consideration of the fact that those required to take speech have significantly less favorable attitudes toward speaking in general, and have done less of it in the school, the home, and the community.

Abstracted by H. L. EWBANK, JR., *University of Hawaii*

**Logsdon, Joseph Thomas, "A Study of the Administrative Aspects of the Basic Communication Laboratories at the University of Denver," M.A. Thesis, University of Denver, 1949.**

It was the purpose of this study to show how the laboratories of the Basic Communication course operated during the 1948-1949 academic year at the University of Denver; to establish a basis for future study of the laboratory program; and to present recommendations for changes in the present operation.

The material gathered was thoroughly investigated and verified by checking it in the light of what was actually taking place in the laboratories. Questionnaires were used as the basis for the evaluation of the laboratories. The recommendations for changes are based on this evaluation.

The laboratories as a supplement to the Basic Communication course are in keeping with sound educational theory and recognized psychological principles. There is a definite need for the laboratories, and although more research is required to determine the extent of carry-over, the laboratories are helping students in overcoming skills deficiencies.

Abstracted by TOM MARRO, *University of Denver*

**Paulson, Stanley Fay, "Changes in Confidence during a Period of Speech Training: Transfer of Training and Comparison of Improved and Non-Improved Groups on the Bell Adjustment Inventory," M.A. Thesis, University of Minnesota, 1949.**

**Problem:** To determine whether (1) gains in confidence reported by speech students are retained when they face an unfamiliar audience, and whether (2) a comparison of those who report most improvement in confidence with those who report least improvement will reveal corresponding differences in scores on a personality inventory.

**Procedure:** Students filled out Gilkinson's *Personal Report on Confidence as a Speaker* (1) after their first speeches in class, (2) after ten weeks of speech training, and (3) after speaking in front of a strange audience. Bell Adjustment Inventory scores of students reporting greatest gains of confidence (upper quartile) were compared with the students reporting least gains in confidence (lower quartile). Initial confidence scores were held constant.

**Conclusions:** (1) Students showed significant improvement in confidence after ten weeks of speech training; (2) confidence scores did not decrease when the students spoke before an unfamiliar audience; (3) those who improved most in confidence had significantly better *Social Adjustment* scores on the Inventory than those who improved least.

Abstracted by HOWARD GILKINSON, *University of Minnesota*

**Rucker, Winfred Ray, "An Organismic Theory of Speech," M.A. Thesis, Texas Christian University, 1947.**

This study sought to determine if a valid theory of speech development could be evolved from the theory of learning presented by Organismic psychology.

The major conclusions reached were: (1) That the principles of Organismic psychology are readily adaptable to speech. (2) That na-

tural speech (the integration of body, voice, and phonetic patterns) is characterized by a bi-polar response of the living organism in its social environment. (3) That natural speech is organismic, not mechanical or behavioristic.

Abstracted by LEW D. FALLIS, *Texas Christian University*

**Strawn, Charlene Stevenson, "The Teaching of Spoken English as a Foreign Language to Latin American Students," M.A. Thesis, University of Florida, 1949.**

Part one of the thesis introduces the reader to the general university trends in the teaching of English to foreign students, and to the efforts of the University of Florida in developing a program for Latin American students. The course of instruction given Latin American students by the author in connection with this research is then described.

The second part of the thesis deals with the general philosophy and pedagogy upon which her instructional program is based. Arguments for an oral approach to the language are extensively developed, together with a description of the qualifications teachers employed in such a program should possess. Also, special teaching procedures are given such as the use of normal, rapid and colloquial English, memorization of meaningful phrases and sentences, employment of multi-sensory stimulation, and the use of phonetic symbolization.

The third part presents four chapters of specific instructional material in the phases the author feels should be involved in such teaching: ear training, teaching the American sound system, vocabulary and grammar, and conversational English.

Abstracted by LESTER L. HALE, *University of Florida*

**Trepel, Doris L., "Transfer of Training in Auditory Memory Span Improvement," M.A. Thesis, Louisiana State University, 1949.**

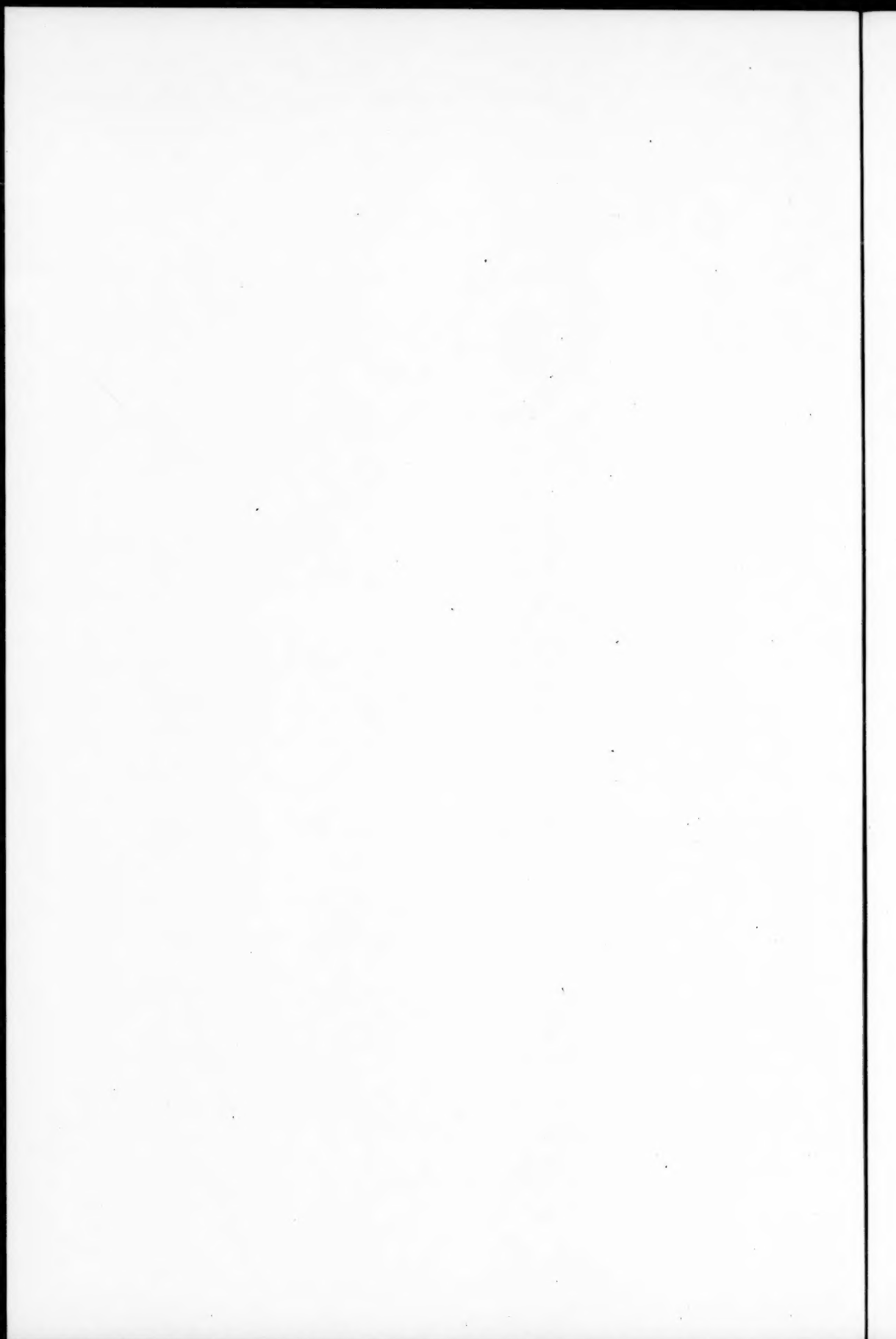
This study was undertaken to determine the possibility of increasing the length of auditory memory span in a specific area and, in addition, to determine whether training in one area transferred to any other area. A control group and two experimental groups were given carefully constructed digit tests and vowel-diphthong tests. Following the administration of these initial tests, one of the experimental



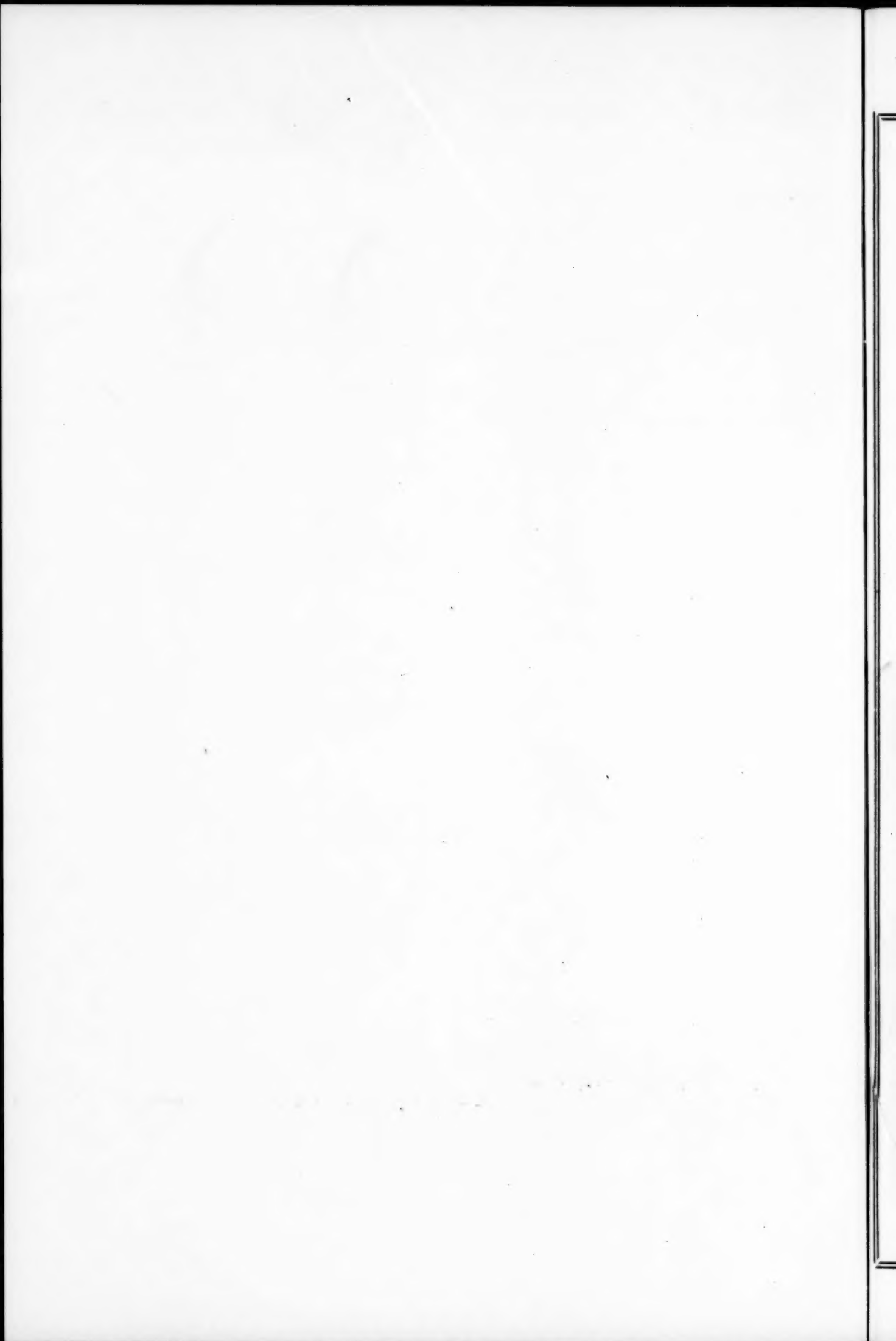
groups was trained in digits and the other in vowels and diphthongs. At the end of the training period the control group and the two experimental groups were re-tested with the original material. A statistical evaluation of

the initial and final scores indicated that auditory memory span was susceptible of increase and that transfer did occur.

Abstracted by HARRIETT IDOL, *Louisiana State University*









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